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HEATS THINGS UP WITH
THE BURNING TRUTH

[By DAVID BERRY] - 34

GOLDEN FORK
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No. 496 / APR 21 - APR 27, 2005
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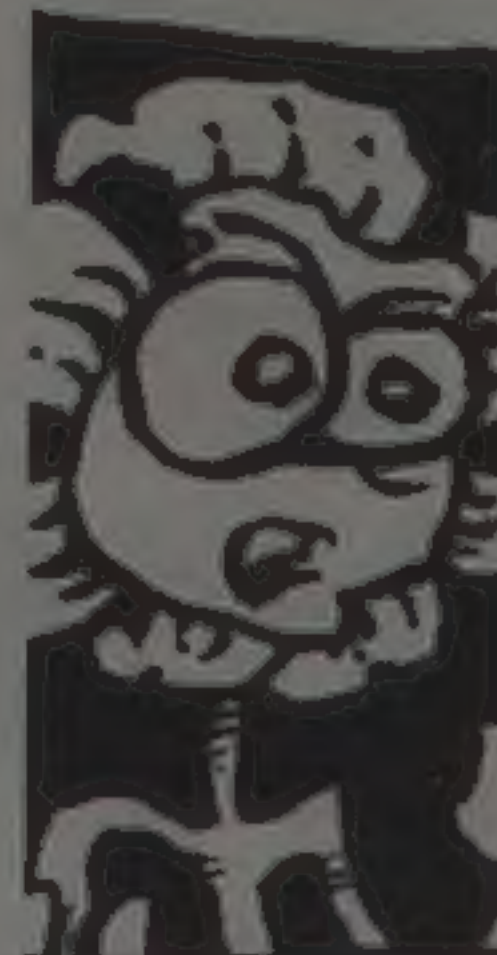
ON THE COVER

"We're more of an NRBQ," says Old Reliable's Shuyler Jansen. "Like, a band that will be around for a long time, and we'll be 15 years into our career before people notice us." If Jansen's right, that means his band still has five years to wait for success. Luckily their new disc, *The Burning Truth*, shows every sign of proving Jansen wrong • 34

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The drying game

Water Under Fire series issues Albertans a dire warning of coming water shortages

BY KRISTINE OWRAM

In 2002, the worst drought to hit Alberta in more than 130 years devastated agricultural production and cost the government more than \$1 billion in aid to farmers. And according to Dr. David Schindler, a biological sciences professor at the University of Alberta and an expert on water issues, the worst is yet to come.

"I just don't think people in the western prairies realize how bad the

situation is," Schindler explains. "There's accumulating evidence that the 20th century was much wetter than a normal century, and of course that's the only period when we've had instruments to measure weather, so people think it was normal. On top of that, we have a rapidly expanding population and industry and a rapidly warming climate. Without a really comprehensive

ENVIRONMENT

water conservation program, including things like choosing industries and crops that don't require much water, we'll be in real trouble a century from now."

According to Schindler, Alberta will be one of the areas of Canada hardest hit by global warming, with

some scientists predicting we could see an average temperature increase of four or five degrees within the next 100 years. If we don't take some major steps to protect ourselves, he says, the results could be disastrous.

It was in the interest of raising public awareness about the dire straits facing our water supply that Schindler agreed to act as a scientific consultant on *Water Under Fire*, a seven-part documentary series that addresses water-related issues of quantity and quality from the Rockies to the Maritimes. Dr. Jim Byrne, an associate professor at the University of Lethbridge and producer of the series, will be screening highlights in Edmonton this Friday. According to Byrne, it's time for Canadians to start questioning how

SEE PAGE 7

culture, comfort, conversation ...



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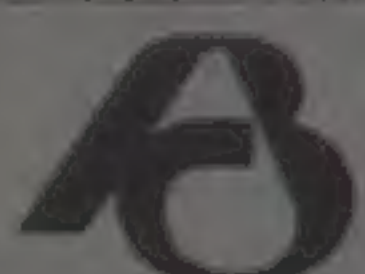
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news roundup

By CHRIS BOUTET

AMERICA: JERKS!

Remember that part in *Star Wars* where Darth Vader and Obi-Wan Kenobi are having their climactic fight scene and Vader's totally kicking Kenobi's ass? What is it that Kenobi says before laying down his lightsabre? Something like, "If you strike me down, I will return more powerful than you can possibly imagine"? I don't know; honestly, I can't remember, but I was going to try and use it as a metaphor to introduce this news bit about Prime Minister Paul Martin's suggestion earlier this week that American meat packers will live to rue the day they closed the border on Canadian beef, which he says has created a far stronger beef industry that will only further hurt the American cattle ranchers once the border is reopened, but, uh... yeah. Obviously the whole metaphor thing didn't work out too well.

But that doesn't mean the news didn't happen! Which, of course, it totally did at a press conference on foreign policy held in Gatineau, Quebec on Monday, where Martin explained that the closed border is forcing Canadian packers to expand and become stronger competitors on the global market. The unintended result of America's decision, he said, is a Canadian beef industry that will emerge far less dependent on U.S. packing plants once the border is reopened. "U.S. processors are going to suddenly realize that, in fact, what has happened has not

been in their interest," said Martin.

The news comes on the tail of a pledge from Ottawa and the Alberta government to allocate \$80 million toward developing and expanding into new markets, as well as a recent announcement by the federal government that Canada's processing capacity shot up 26 per cent in 2004, and is expected to increase, despite the reduction in exports to the States. Meanwhile, across the border, American meatpacking firms continue to lay off thousands of meatpackers and close their doors in the wake of all the cowlessness. But, continued Martin, the Americans should expect no reprieve from their sorrow even after the border opens, as their attempt to strike Canada down has only made us stronger in the long run. Soon, he said, "we are going to have the capacity to target those great markets of Europe, the great markets of Korea and Japan in a way we've never done before. "Closing the border on an integrated industry is going to have been a costly process for the United States."

HOCKEY: STILL LOCKED OUT!

Well, God know what the hell the NHL and the Players' Association are actually doing when they meet to discuss the lockout, but it sure as shit isn't "making progress." And according to reports from the Canadian Press, the most recent meeting, held over six hours in New York on Tuesday, once again produced a whole lot of nothing, despite some seemingly promising proposals.

According to CP, the union started the bargaining with a proposal to float team payrolls, with minimum and maximum limits determined by the financial health of the league on a year-by-year basis, coupled with a payroll tax meant to discourage overspending. For some reason, this didn't sit well with League reps, who are so sold on the concept of a hard salary cap that

they apparently couldn't even be bothered to produce a counter-proposal.

Also hurting negotiations is the speculation that the NHL is horny for the idea of hiring replacement players in order to force the union to capitulate—since, you know, hockey fans would clearly choke the box offices with their trampled dead for the chance to pay NHL-level ticket prices for ECHL-level talent.

BENEDICT XVI: THE POPENING!

So, just on the off chance that *Vue Weekly* is actually your only source of information and you've somehow managed to avoid television screens or newspaper boxes in the past couple days, I thought you might like to know that pursuant to an undoubtedly well-thought-out 24-hour conclave, there's totally a new pope. And you know what that equals? A really, really big deal. New pope! New pope! NewpopenewpopenewpopeNEW POPE!! WHOO!!

Anyway. So who is this spry young go-getter who's all rarin' to get around to popin' it up pope-school, you ask? Why, none other than Cardinal Joseph Ratzinger, a 78-year-old German conservative (and former Nazi youth movement participant) nicknamed "The Hammer" by left-leaning cardinals due to his hardline approach to the faith. Dubbed Benedict XVI, he sounds exactly like the kind of guy who has some fresh, hip new ideas to revitalize a church that finds itself increasingly in danger of losing relevance with young progressive Catholics. Shortly after his appointment, the newest little pope greeted the throngs in St. Peter's Square with a rousing rallying cry. "Dear brothers and sisters," he said, "after the great pope John Paul II, the cardinals have elected me—a simple, humble worker in the vineyard of the Lord."

Go get 'em, tiger! ☺



vuepoint

By EMMA SASSE

World leader pretend

Two years in the making and almost a year overdue, Canada's first major overhaul of its foreign policy since 1995 landed with a thud, overshadowed by election speculation and the salacious details of the Gomery Inquiry. It's hard for the press—and therefore Canadians—to take a good, focused look at substantive policy with all the fluff of scandal obscuring their vision, but even if everything in Ottawa were running smoothly, it's doubtful that this document would get the criticism it deserves.

Canada's four-department foreign policy review is not, as some columnists will point out in order to coast in to their deadlines with the least effort possible, underwhelming or an embarrassing waste of time and money. Sure, it's boring, and it's vague. But what's important here is that foreign policy is about our shared view of global justice, equality and human security. And it's on that front that Canadian foreign policy is a failure.

Our biggest priority, according to this review, is how we're going to dole out \$13 billion in new defence spending. Those funds are not predominantly earmarked for peacekeeping, or even for improving the very shitty wages and living conditions for rank-and-file soldiers. Rather, it's all about paying for a "smart border," more resources for NORAD and expensive weaponry from George Bush's friends in the arms industry. An additional priority is better and deeper integration with the United States and Mexico—little more a thinly veiled scheme to strengthen our trilateral integration and force Latin America to play economic ball. Nice.

On aid, Ottawa promises to foster dialogue on best practices, support local initiatives, and "promote synergies" between departments and agencies—bureaucratic code for not committing a goddamn red cent. We don't seem to give a shit that we've got one of the lowest aid-to-GDP ratios in the G8.

Nationalist myths dictate that Canada's place in the world is built on a solid foundation of peace-building, multilateralism and taking the high road on the UN, foreign aid and human rights. Canadians see themselves as good global citizens, and a foreign policy review would, if the myths were true, build upon that self-image. But this review shows that deeper integration with the U.S. and Mexico, spending billions on military equipment, and keeping foreign aid to a minimum are our priorities. Time to disabuse yourself of those "I am Canadian" rose-coloured glasses, folks, because we are not the global citizens we think we are. ☹

Deep in the heart of taxes



Graham Johnson

George W. Bush has made massive cuts to corporate taxes—can Canada resist the pressure to do the same?

BY STEVEN SANDOR

As members of a consumer-based society, we're used to the notion of businesses competing with each other in an attempt to seem more appealing to customers: Store A advertises a special, so Store B takes out an even bigger ad next week. Store A slashes their prices, so Store B across offers free coffee with every purchase. It's a cat-and-mouse game that ultimately benefits the consumer, but which can often prove disastrous for businesses who

slash and promo themselves right into the red, and subsequently right out of existence.

On a grander scale, as the world economy becomes more and more intertwined, governments now find themselves competing with each other in much the same way to attract wealthy investors and big business. And the easiest way to do it? Make taxes more affordable. According to the International Monetary Fund, tax competition between nations is a growing global issue—and nowhere is the battle more dramatic than between Canada and the United States. Forget softwood lumber disputes and the impact of America's falling dollar; the largest looming economic issue between the two nations is the growing tax battle.

"It is a significant issue," says Don Drummond, chief economist for the TD Bank Financial Group. "It is very important for Canada

and the United States because we have so many businesses that operate in both countries. And the corporate tax rate in each country becomes important, because what you want the corporation to do is to book its income in your jurisdiction and book its expenses somewhere else."

Last year, U.S. President George W. Bush introduced sweeping cuts to corporate tax in the United

ECONOMICS

States, introducing \$136 billion in cuts aimed at business. Part of the package is a special one-year tax-break clause for multinational corporations, which can return foreign profits to the United States at a rate of 5.25 per cent rather than the normal 35 per cent. Marry that to the personal-tax rate cuts already in place and increased spending on

defence and agricultural subsidies, and you've got the United States coming out of the last fiscal year with a \$412.5 billion deficit, the highest in its history. Canada responded by announcing a slash in corporate taxes and a decision to phase out the corporate surtax. But while these are significant measures, these moves are minuscule compared to American tax slashes worth hundreds of billions.

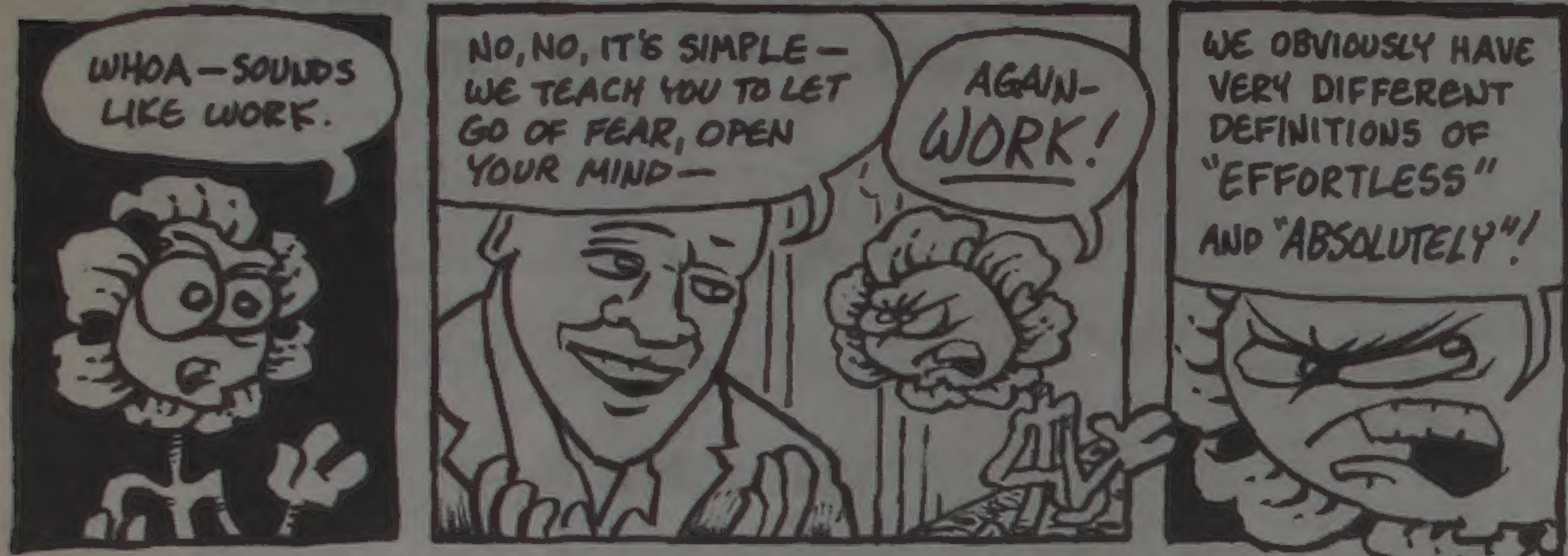
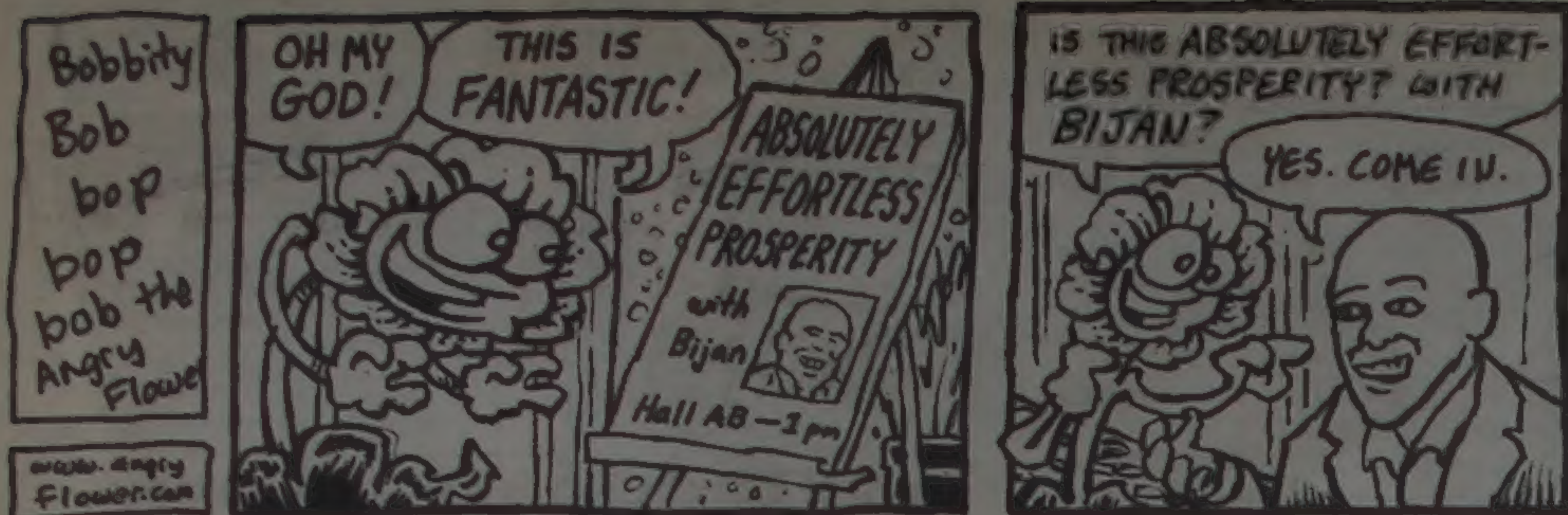
AND AS THE REPUBLICANS exact their strategy of deficit-be-damned tax cuts, Canada finds itself under great pressure to do the same—a move which would require the Canadian government to consider dramatic cutbacks to services or the outright abandonment of its current strategy to keep the federal books balanced.

"It is important to preface any debate on American tax cuts with the admission that what they are

doing is totally unsustainable," says Drummond. "They are running a deficit that is five per cent of GDP. But it is a situation that is very unfair for Canada, because we have got to try and match their system. But, based on their deficits, the American system can't last, even though President Bush seems hell-bent on making even the temporary tax-cutting measures permanent."

Adding to the pressure is the existence of relatively high provincial taxes in many Canadian jurisdictions. Through sales tax and high corporate tax rates—Drummond points to Ontario as a prime example—the provinces are contributing to the growing tax gap between Canada and the United States. (Drummond is quick to point out that Alberta, with its low corporate tax rate and lack of a sales tax, is excluded from this group.)

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dispatch

04/19/05,
Another end of a world

Two weeks ago, I was kinda spinning and worrying about, you know, *time* and *memory* and *oblivion*... all kinds of moody and introspective shit. I would have dressed in black too, but all I have in weather-appropriate garments (it's too early for just a T-shirt unless I'm doing some—ha, ha—physical activity) is a range of tweedy earth-tones, so I went around town looking like an Introduction to English Literature T.A. It's a good thing I don't have call to hang around on campus anymore or I would have been mistaken for one of those vaguely creepy grad students who's always tigersharking defenceless undergrads: "Hey, if you're really interested in 'other cultures and stuff,' I've got a book back at my place I could lend you...."

A-a-a-anyway! I'm better now. It's not that I actually got over my little trip down Maudlin Boulevard; it's just that I got so glum I wrapped the scoreboard and reset to zero. It's like the Ritalin effect; you get so jaggedly spazzed out an outside observer can only see the trend-curve of the oscillations, and you seem calm. It's the departure of *Bob the Angry Flower* creator Stephen Notley from the city that finally kicked me out into the "clear zone" of battlefield panic. Conversationalist, raconteur, alpha nerd, pot-sharer and chick magnet, Notley also operated his own home as some sort of magical clubhouse... and damn, did we ever take liberties. It was a special place, that pad, and in a way—in all ways, actually—I'll miss it more than I'll miss the man. Notley's not dying or anything, and a trip to Seattle is always just a couple hundred bucks away, but the wonder of that airless, smoky, cramped, wine-stained

(that's all me) little "character" cubby with its outboard shitter will never again be felt. It's the end of a world.

But there's been lots of ends of lots of worlds, for me and for everybody who's ever had friends. Special places come and go, and the heartbreak I felt knowing I was drunkenly shouting puzzling non sequiturs out that window for the last time brought all those other times, in other spaces, with other people, running back into memory.

Like... the U of A Star Trek club. I know what you're thinking, but you weren't there, man. This is, like, '91-'93 I'm talking about; you don't know the magic of a pack of ferociously hormonal geeks crammed into a tiny corner office on the sixth floor of SUB with a pack of ferociously hormonal SCUBA divers, discovering collegiate camaraderie and alcohol abuse simultaneously—we were one floor beneath RATT, and we knew the trick to get the locked elevator to go down to Six after-hours. We had a hide-a-bed, but there was so much screwing and/or passing out going on we had to build a bunk bed above the SCUBA desk to handle the overflow. Actually we built two, the second one with sturdier 4x4 construction after the first one got fucked to rubble. Or how about the old Phantasy Gamers' Club, poncey spelling and all? Again, I know, and again, you had to be there. The ridiculously long gaming sessions, the constant stream of in-game hilarities, the retarded club politics and nerds, nerds, beautiful nerds as far as the eye could see.

And there are so many more... the art room in high school, where the bullshit flew warm and heavy; Lister Hall during "Summer Youth University," the absolute horniest place on earth; the forever mighty, forever memorable Gateway offices themselves, where so much shining genius and so much preposterous idiocy came together to change the voice of Edmonton forever... Yeah, there've been other ends of other worlds, but The World goes on, and as long as there are smart, generous, talented geeks and lo-priced liquor there will always be magic in it.

In vino veritas, Notley, I wish you a world. —DARREN ZENKO

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Water Under Fire

Continued from page 2.

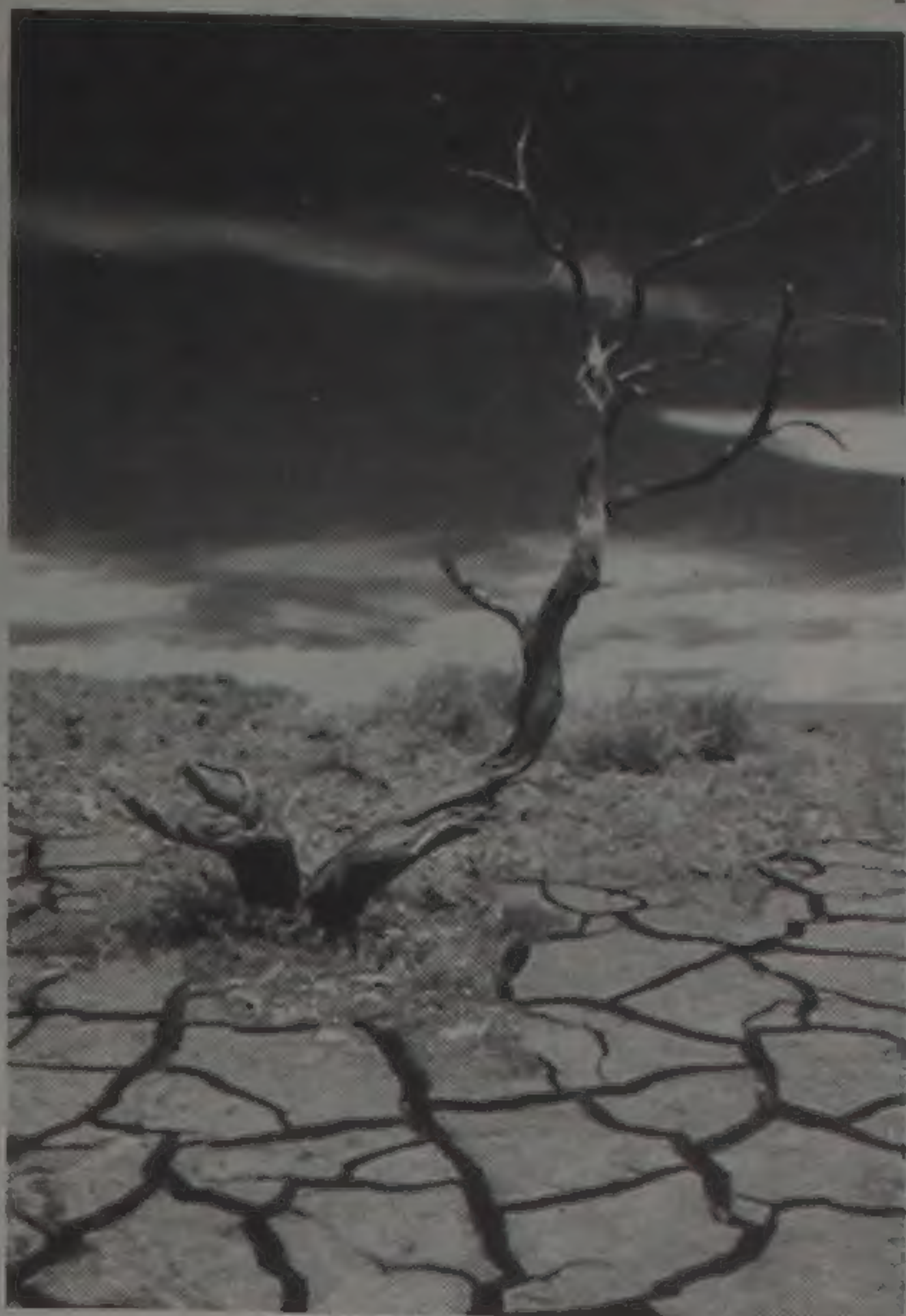
they live before it's too late.

"We have to wake up," he says. "There's too many of us, way too many of us, and we're causing too many problems, too much pollution, and our way of life, as a society and as individuals, is rapidly leading us down a very negative road. I think Canadians need to be more alert, more aware of externalities beyond their own home, and think about what we're doing. Ask yourself: are you willing to take that chance with your own health or your children's health or your parents' health? It's no longer the clean world we thought we had."

IN ONE OF THE more memorable scenes from *Water Under Fire*, Schindler stands in Banff National Park, explaining how scientists were surprised to find that fish living in the park were contaminated with toxins to the point where experts considered issuing health warnings regarding their consumption. It wasn't until they tested the nearby glaciers that they realized the toxins were not originating from anywhere nearby—they were being carried over on air currents from Asia and were settling on glaciers in the park because of the cold air and high altitudes. Cases like this one can make it seem as though pollution and cli-

mate change are unavoidable aspects of modern life, but Byrne insists that, while some of the damage has already been done, it's never too late to make a difference.

"Although it sometimes seems like we're charging forward and not



knowing the solution, like we're cheap about it, like we're not really putting the resources in necessary to address these things in a timely fashion, we are building capacity, capability, people, infrastructure and knowledge systems that can deal with many of these problems very

reasonably," he says. However, Byrne doesn't expect the government to be much help when it comes to fighting to protect Canada's water supplies; to his way of thinking, the responsibility therefore falls on academics and experts in the field to educate the public.

"Of course, every time someone like myself says that, some cynic says, 'Ah, they're just feathering their own nest,'" he laughs. "But I don't actually get any money out of a research grant; I just get more work, and I take it out of a desire to solve things."

While Schindler agrees that the academic community can play a vital role in educating the public about environmental issues, he adds that this won't be possible without an increase in government funding, which he fears will come at a great cost. "With all this talk about an election and the sponsorship scandal and so on, and you look at what's going on in Parliament, there's nothing happening to protect our resources or deal with any other major problems," Schindler says. "I think that's what has to change."

"It'll happen. Water pollution kills a lot more people every year than terrorism does, by a thousandfold." ☐

WATER UNDER FIRE

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"Where are all the ghosts going to go?"

Former Arlington residents fondly recall life within its thin, crumbling walls

BY ROSS MOROZ

On the morning of April 5, I was awakened at the ungodly hour of seven in the morning by a phone call from my father, whose clock radio had woken him with news of a fire at the historic Arlington Apartments. "Turn on the news," he said. "Your apartment building's burning down."

To clarify, "my" apartment—that is, my house in Oliver—is just fine, but I was indeed once a resident of the storied Arlington, and even though I moved out of the stately Edwardian building on 100 Avenue and 106 Street more than two years ago, the fact that even my dad still talks about the Arlington as "my apartment building" says a lot about the strange effect the building seems to have on the people who once lived there.

The Arlington officially opened on November 6, 1909, at 499 Victoria Avenue in what was then Edmonton's affluent west end. Built for \$130,000 by Winnipeg contractor Robert Grant, the Arlington was erected at a blistering pace—Grant's 25 bricklayers and 50 carpenters started work in July of 1909 and by

December, they'd completed the entire building, inside and out.

The Arlington's early tenants reflected the building's status as one of Edmonton's premier addresses—businessmen, doctors, teachers, bar-risters and civil servants are said to have lived there in its early days. Even during these times of apparent respectability, though, the Arlington managed to attract a few more notorious residents, including then-famous serial killer James "Bluebird" Watson, who lived in the Arlington from 1914 to 1918, killing nine of his 20 victims during the same peri-

RETROSPECTIVE

od. The building was also home to nationally renowned vaudeville performer Jolly Della Pringle and her son, silent film star John Gilbert Pringle during the roaring '20s.

Like most of Edmonton's older edifices, the building lost some of its prestige in the '70s—and by the time current owner Saraswati Singh purchased the building in 1987, prostitution, homelessness and drugs had emerged as major problems in the neighbourhood. Even during this era, though, the Arlington was inhabited by esteemed members of Edmonton's performing arts community, including playwright Brad Fraser, and has since been home to a host of punk

rockers, writers, students, actors and other colourful characters.

IN THE WAKE OF the Arlington's near-oblivion, the people I lived with there and I have been reflecting on why the admittedly decrepit, run-down, nearly-uninhabitable building meant so much to us. Mark Birtles Project guitarist Bryan Birtles lived in the building for less than a year, but describes the impact of his time there as significant.

"I didn't live there for very long, but no one ever does," says Birtles. "I pursued a lot of artistic goals while I was there so it became a symbol of that ideal. I started my band there and did a lot of amazing things there, so it will always mean an awful lot to me."

Birtles finds himself "surprisingly sad" about the Arlington's destruction, although he's quick to point out that the building's now-homeless residents should not be forgotten. "Even though we were all really poor when we lived there, we all had a support system to fall back on if something like this happened," Birtles says. "Of course I feel horrible for the people who were living there who now have nothing. Me being sad about this doesn't compare to what they're going through. But I guess, for me, I always thought I'd move back eventually."

This sentiment is echoed by Careworn drummer Matt Morin,



who once lived down the hall from Bryan and me. "It's sad, because I always wanted to live there again," he says. "The Arlington was like a bad girlfriend who you loved anyways. Even though there was a big hole in my roof and mice all over my apartment, I still loved living there. I've never been in love with a place I lived like that."

For Morin, the Arlington's less-than-austere condition was merely a product of the political and economic climate of our city. "A place like [the Arlington] in Vancouver would have been turned into some kind of hoity-toity condo by now," Morin says, "but here in Redneck Alberta, people

don't really appreciate history. This is one of the only buildings in Canada with that much history that someone like me could afford to live in."

ON THE FLOOR BELOW ME lived a drag queen by the name of "Onya Knees" (a.k.a. Tyrel Abbott), who works as a hairdresser and would often come up to cut my hair and raid my liquor cabinet. With the Arlington decimated, Abbott is concerned about his more ethereal neighbours. "When I heard it had burnt down," Abbott says, "my first thought was 'Where are all the ghosts going to go?' There was

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By RICHARD BURNETT

Dear Jean letter

This is not a good time to be Prime Minister of Canada. Heck, it's not even a good time to be the former prime minister. Just ask Jean Chrétien.

The fraud and corruption uncovered during the last couple weeks at the explosive Montreal hearings of the Gomery Inquiry into Canada's \$250 million sponsorship scandal will likely bring down PM Paul Martin's Liberal government this spring. That will kill all tabled legislation, notably Bill C-38, Canada's Civil Marriage Act, which would have legalized gay marriage coast-to-coast before Parliament's summer recess this June.

This week I wanted to ask Martin's predecessor, Jean Chrétien, about the inevitable demise of Bill C-38, as well as Chrétien being honoured on April 29 by the Philadelphia-based Equality Forum, which each year hosts the world's largest international gay civil rights forum. (I attended last year when Canada was the honoree country.) "Canada's Prime Minister Jean Chrétien championed same-sex marriage," Equality Forum executive director Mal-

colm Lazin stated last winter. "In 2003, then-Prime Minister Chrétien called on Canadian citizens to support marriage equality. This impressive support by Mr. Chrétien demonstrates the importance to Canadians of minority rights and [the] separation of church and state."

The truth is, Chrétien's gay-rights legacy is a fucking joke: During his decade as PM he ordered the Attorney-General of Canada to keep appealing court cases that ruled in favour of gay marriage. Worse, as Hendricks explains, 2001's Federal Law-Civil Law Harmonization Act deliberately thwarted Montreal gay couple Michael Hendricks and Rene Lebeouf from "winning an easy same-sex marriage victory in Quebec—a win that would have automatically applied to the rest of the country because Quebec's Civil Code would have demanded a new statute and [Ottawa] can't pass a statute that only applies to one province. In other words, we were the key and Section 5 of the Harmonization Act states marriage is strictly between a man and a woman."

Then, on June 10, 2003, the Ontario Chief Justice forced Chrétien's hand when he led a unanimous 3-0 Ontario Court of Appeal decision giving gays and lesbians the right to marry in Ontario immediately. So what did Chrétien do? "Insiders now say that at the fateful cabinet meeting at the Lester B. Pearson Building on June 17, 2003, a majority of cabinet ministers actually urged that the government simply pass the law extending same-sex marriage rights in parliament right away, without going to the [Supreme Court]," the *Toronto Star* reported last October. "Inevitably there would have

been legal challenges to it but those cases would have taken years to wend their way to the Supreme Court of Canada, the final court of appeal."

Instead, Chrétien delayed introducing legislation by asking the Supreme Court to answer whether gay civil marriage infringes upon the rights of religious institutions. A few months later, in January 2004, Paul Martin padded the Supreme Court reference with an additional question, further delaying legislation. (Martin finally introduced the Civil Marriage Act in Parliament on February 16 of this year.)

But after that fateful June meeting in 2003, the *Star* reports, "Chrétien was agitated, not relieved. He fretted over how to frame the decision to reporters waiting for his news conference, and how to stress that religious groups would be protected.... Finally, he announced that legislation that 'legally recognizes the union of same-sex couples' would be proposed [but when reporters] asked [him] to clarify if 'union' meant 'marriage,' Chrétien couldn't bring himself to utter the word 'marriage.'"

This is the man Equality Forum wants to honour?

I would have loved to ask Chrétien this myself. But the political fury unleashed by the Gomery Inquiry nixed all my interview requests. After speaking with Chrétien's press aide at the Heenan Blaikie law firm, I was even asked to send a media request in which I wrote, "I shall ONLY ask Mr. Chrétien three questions about his being honoured at the Equality Forum and his role supporting same-sex marriage in Canada."

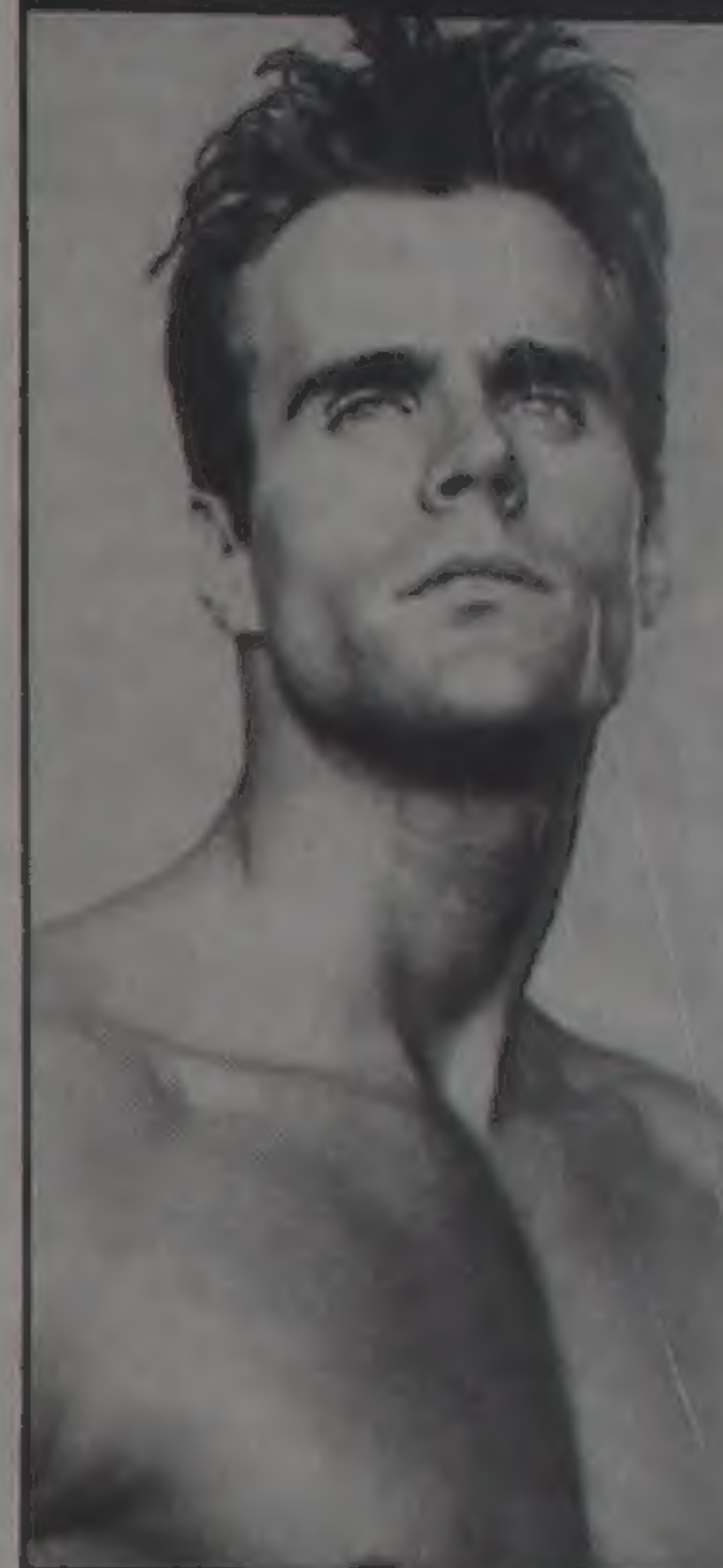
Last November, Chrétien's former Deputy Prime Minister Sheila Copps read the *Star* story in front of me and then acknowledged she fought Chrétien and Paul Martin in cabinet meetings to support same-sex marriage. (By the by, aren't Sheila, Brian Tobin, John Manley and Frank McKenna ecstatic they're not sitting in the House of Commons? In fact, being ousted by the Liberals may have saved Copps's political future. But I digress.)

Chrétien is still scheduled to attend the Equality Forum on April 29 at

Philly's National Constitution Centre. "We are honored to bestow our 10th annual International Role Model Award to Jean Chrétien," says Equality Forum chair Joe Farrell. "Mr. Chrétien will attend to accept the award and speak about international GLBT civil rights."

Chrétien, speak about global gay rights? Give me a fucking break. Methinks Chrétien is confusing his political legacy: Rather than speak at the Equality Forum, Chrétien should high-tail it back home and speak at the Gomery Inquiry instead. ☹

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Self-improvement book

A skinhead turns over a new leaf in semi-successful satire *A Changed Man*

BY PAUL MATWYCHUK

A *Changed Man*, the new novel by Francine Prose (whose last effort, the academic satire *Blue Angel*, was nominated for a National Book Award), contains three memorable central characters. There's Meyer Maslow, a Holocaust survivor who has leveraged his remarkable personal history into a position as head of a human-rights organization called World Brotherhood Watch, but who increasingly feels that he's wasting his life doing nothing but attending fundraising dinners and penning inspirational bestsellers with gag-

inducing titles like *One Heart at a Time*. There's Vincent Nolan, a young skinhead who shows up one afternoon at WBW headquarters and tells the secretary he's decided to renounce his neo-Nazi past and work with Maslow "to save guys like me." And there's Bonnie Kalen, WBW's head fundraiser and a divorced mother of two resentful sons, who begins the

REVIEWS BOOKS

book with a crush on Maslow yet who finds herself reluctantly but undeniably attracted to Vincent—S.S. lightning-bolt tattoos and all.

Prose has one of the best assets a satirist can have: an automatic, gut-level suspicion of human motives. No one in *A Changed Man* does anything for completely noble or altruistic rea-

sons: Maslow, for instance, takes Vincent under his wing, partly because ticket sales are down for WBW's big upcoming charity dinner and he needs the publicity that he hopes the story of Vincent's transformation will get in the media. The fact that Vincent's story also ties in nicely with Maslow's latest book is a nice bonus. (The wounded vanity Maslow feels over the disappointing sales of that book is one of Prose's smartest touches; I also love the fact that Maslow becomes genuinely jealous of the attention Vincent gets from the press.)

Vincent is a fascinatingly slippery character too: his conversion has as much to do with the giant hit of Ecstasy he took one night at a rave and a desire to escape from his cousin Raymond's house (where he's been living after losing his pool-cleaning job) as it had to do with an urge to make the world a better place. Vincent, we

learn, was always pretty skeptical of the whole neo-Nazi party line, but he's smart enough to edit his life story to make it conform more closely to what Bonnie and Maslow (and the press, and the WBW's supporters) want to hear—he fudges the extent of his true involvement in the Aryan Resistance Movement, and when he tells a *New York Times* reporter the story of why he decided to change his life, he leaves out the part about the Ecstasy and instead says he was inspired by listening to an Al Green record. (And he definitely doesn't tell anyone about the money and the drugs he stole from Raymond, which he's stashed in a secret hiding place in Bonnie's house.)

THE PROBLEM with *A Changed Man* aren't its characters, who have all the complexities and contradictions of real, live human beings; it's the settings, which all seem weirdly thin and two-dimensional. The inner workings of these huge brand-name international charities where so much of the budget gets eaten up by overhead and whose mission seems to have changed from improving the world to simply keeping itself in business, is a great subject for satire, but Prose's portrayal of WBW lacks detail. We really only meet a couple of employees in the organization, and we only get a very superficial sense of how the whole place operates and what the office politics are like. It also seems off, somehow, that Bonnie should have to put

Vincent up in her house; the organization's indifferent attitude toward Vincent's safety also feels off-key.

The book's portrayal of the world of neo-Nazis is similarly sketchy—Prose is better at small character details like Raymond's ill-informed diatribes about how the Jews all run Hollywood than in evoking an entire subculture. The contrived climactic sequence, in which Vincent and Maslow are guests on a *Montel Williams*-style daytime talk show called *Chandler!*, also fails to convince—and besides, I can't think of a single satisfying ending to a book or a movie that involves all the main characters appearing on a TV show.

Still, *A Changed Man* has been getting heaps of praise from the critics, and it's not a stretch to picture it being adapted into a film. If that happens, hopefully a sharp-eyed cynic like Alexander Payne gets his hands on it and gives it a stronger sense of place. (In fact, this book is exactly the kind of material Payne might have tackled back in his *Citizen Ruth* days.) Hmm... you know, I was going to say this book is worth reading despite its flaws, but the fact that I'm more excited by the prospect of a completely hypothetical movie adaptation is making me change my mind. ☹

A CHANGED MAN

By Francine Prose • HarperCollins • 421 pp. • \$34.95

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Porn-again Christians?

All the characters in *Everyone's Pretty* are obsessed with God, sex or both

BY COLLEEN ADDISON

I've had some weird jobs since I tossed my mortarboard and fled the U of A, but copyeditor for Larry Brown tops them all. That's where Lydia Millet, up-and-coming writer and the darling of the *Village Voice* set, got the idea for her new novel, *Everyone's Pretty*, winner of the PEN-USA award for fiction. You have to admire this woman. She doesn't sink into the obscure pornographic weirdness; she picks herself up and writes this fast-paced boomerang of a book.

Everyone's Pretty centres around five characters, all of whom are in some way ready for the men in the white coats. They all worship either God or sex, twin obsessions that start to look remarkably similar as time passes. Dean Decetes, pornographer and drunk, is the first of the bunch—the nut among nuts, as it were—who spends his time reciting monologues to his own greatness and gulping down doubles at his local bar, where he hasn't paid his tab in months. He's continually being beaten up by angry husbands and fed-up bartenders, but this doesn't stop him from believing that he is not only God's gift, but God

himself. Or maybe Zeus—he's not picky. After a stint in jail, Dean even picks up his own disciple, Ken, a midget desperate to get laid.

Sister Bucella is appalled by Dean's debauchery. And I do mean "sister," for Bucella alternates between packing up her stuff in anticipation of joining the nearest convent and worshipping the man she believes is the next best thing to Jesus, her boss Ernest. She

REVUE BOOKS

fantasizes about bathing Ernest's feet and writes him adoring, quasi-religious love notes, happily ignoring his pink shirts and trips to the gay bar.

For Ginny, the teenaged prodigy who lives next door to Dean and Bucella, math is the Saviour. She murmurs equations under her breath like others whisper prayers. Just in case, though, that's a diaphragm tucked into her purse.

Phillip, Bucella's co-worker at her thrillingly named workplace, Statistical Diagnostics, wants to keep his wife Christian-pure, a desire which takes on a masochistic air when he ties her, naked, to the furniture. He then becomes enamoured of promiscuous Alice, watching her stalker-like and dreaming of "cleansing" her. (Incidentally, it's a nice touch that all these weirdos congregate at Statistical, whose very name has you counting dust bunnies.)

Alice, who also works with Bucella and Phillip, is the only character who isn't in some way Christian. In fact, she merrily bonks all and sundry, rather like a female version of Dean. She isn't quite the unrepentant whore, though. Her sexual encounters, like Dean's, are about shoring herself up and making herself feel better. But unlike Dean, she doesn't think she's God; her self-image is rather along the lines of pond scum. She's depressed, estranged from her family and crushingly lonely. It's a bit ironic, then, that Alice is the character easiest to identify with, the voice of sanity in the wilderness of everyone else's eccentricities.

THIS IS ALL WEIRD ENOUGH, but then the plot takes off: Ginny, humiliated by her mom, takes off to the nearest local where she meets Dean's suicidal editor. She wants a

place to crash; he wants to be strangled with a belt. People are strange. Meanwhile, Bucella rescues Barbara from the horror of Phillip, whereupon Barbara very unobligingly attempts to have sex with all the males in the near vicinity, including Dean and his midget sidekick.

So... a true story it isn't. But *Everyone's Pretty* succeeds not by virtue of its farcical elements but because, in the midst of all the craziness, there are images you can taste. When Ginny's mother, in an orange dressing gown and rabbit slippers, attacks Ginny's teacher for informing his students about contraception, the scene is so richly described that I was sinking into my seat, and it's been a few years since I graced high-school halls.

The book is not always perfect. Dean's sleaziness and the just-plain-wackiness of the others makes for a



bit of an alienating read. But if this is what comes out of editing *Hustler*, I might sign up to work there myself. **C**

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print culture

BY CHRISTOPHER WIEDE

September song

The question of how to memorialize the traumatic has become a global concern. An increasing number of new memorials seek to evoke and honour these historical traumas and at the same time operate as research centres that will transform our understanding of them. Peter Eisenman's new Holocaust Memorial in Berlin fuses the traditional idiom of stone with a massive archive, while the soon-to-open Indian Residential School Museum of Canada brings together a museum and library in the old residential school at Portage la Prairie, Manitoba. And then there are the memorial acts of the truth and reconciliation committees struck in places like Guatemala and South Africa to "recover" historical memory from the shadows of civil war.

Lately, however, I've kept thinking about the most unusual book I read last year, *Names of the Dead: An Elegy for the Victims of September 11* by former Canmore resident Diane Schoemperlen. Despite my initial skepticism of this category-defying text, I've come to see it as a brilliant piece of commemorative writing that does more to humanize the tragedy of September 11 than any of the opportunistic, jingo-slathered ceremonies that have come in its wake. Schoemperlen unites her craft as a fiction writer with great compassion and a feel for the texture of "everyday" lives in a work that demonstrates the lost art and power of the literary memorial.

The rough framework for *Names of the Dead* is, of course, the alphabetical list of the 3,000-some people who died on September 11. In and around it, however, Schoemperlen has built

an architecture of parallel lists, groupings of factual fragments and scenes improvised from life. There are lists of things people carried or left behind like an unfinished Jackson Pollock painting puzzle, the wars and addictions the victims had survived, even a wonderful list of things at a Saturday market: "celeriac, salsify, daikon... dried cape gooseberries, munthari and lemon myrtle chutney, a pomelo the size of a baby's head, six mauve plums called Tragedy, said to have a sweet sharp flesh." As all of these things, both exceptional and unexceptional, begin to accumulate, the reader gains a sort of magical entrance to the ordinary fabric of lives that would be ripped asunder. Like the scene in the park on a Sunday



afternoon: "The father carried the little girl on his shoulders, her blue sandals bumping against his chest. The mother pushed the little boy in his stroller, handing him apple slices from a plastic bag, some of which he ate and the rest he threw on the ground, laughing." An ominous tension, it seems, hovers over every word.

The book grew out of the difficulty Schoemperlen had "getting past" the events of September 11. She had no personal connection to the events but, in much the same way that the Oklahoma City bombing affected her, she found herself profoundly altered by it. "The Vietnam War didn't strike me in the same way," she explains. "Perhaps these events came at a time when I

was old enough to feel compassion for people I didn't know."

She thought if she collected all the of the victims' names, she could move forward with her life. Soon, she had 10 binders of material on the victims and, involuntarily, a book had begun to emerge. "I grew completely driven and obsessed," she says. "I worked on this book for more hours in the day than anything I've ever done. I had a real feeling of urgency, a desire to honour the dead, which I think is a powerful human impulse." She drew the tone and shape of her book from the elegiac works of writers like Tennyson and Rilke.

Schoemperlen grew up in Thunder Bay, but found her calling while studying fiction with Alice Munro at the Banff Centre in 1976. Inspired by the eclectic Banff scene of musicians, writers and bellydancers, she lived in Canmore until moving to Kingston, Ontario in the mid-1980s. One can see Schoemperlen's longstanding interest in the dialogue between "truth" and "fiction" in her first story collection, 1984's *Double Exposures*, which weaves together family photographs and fictional narratives. While her work is often concerned with the ordinary details of daily life, she has always been structurally inventive: one memorable story was written as a multiple-choice test. What's more, her fascination with lists trails through her subsequent novels and books of short stories. "I like lists because they give me the illusion of order," she says. "If you arranged them according to the rhythm of the words, they take on an almost poetic quality."

But how do you write about an event that has been endlessly reimagined by television, co-opted by politicians and has literally reshaped our present age? Schoemperlen recognized early on that her challenge was to make not only the book's tone and style disappear, but its geopolitics as well. "Political statements are not what I wanted to make," she says. "I didn't think about any of that when I was writing, just the people. I wanted to write a completely apolitical book about a totally political topic. That's very hard to do, but I think I did it." ▽

The Arlington

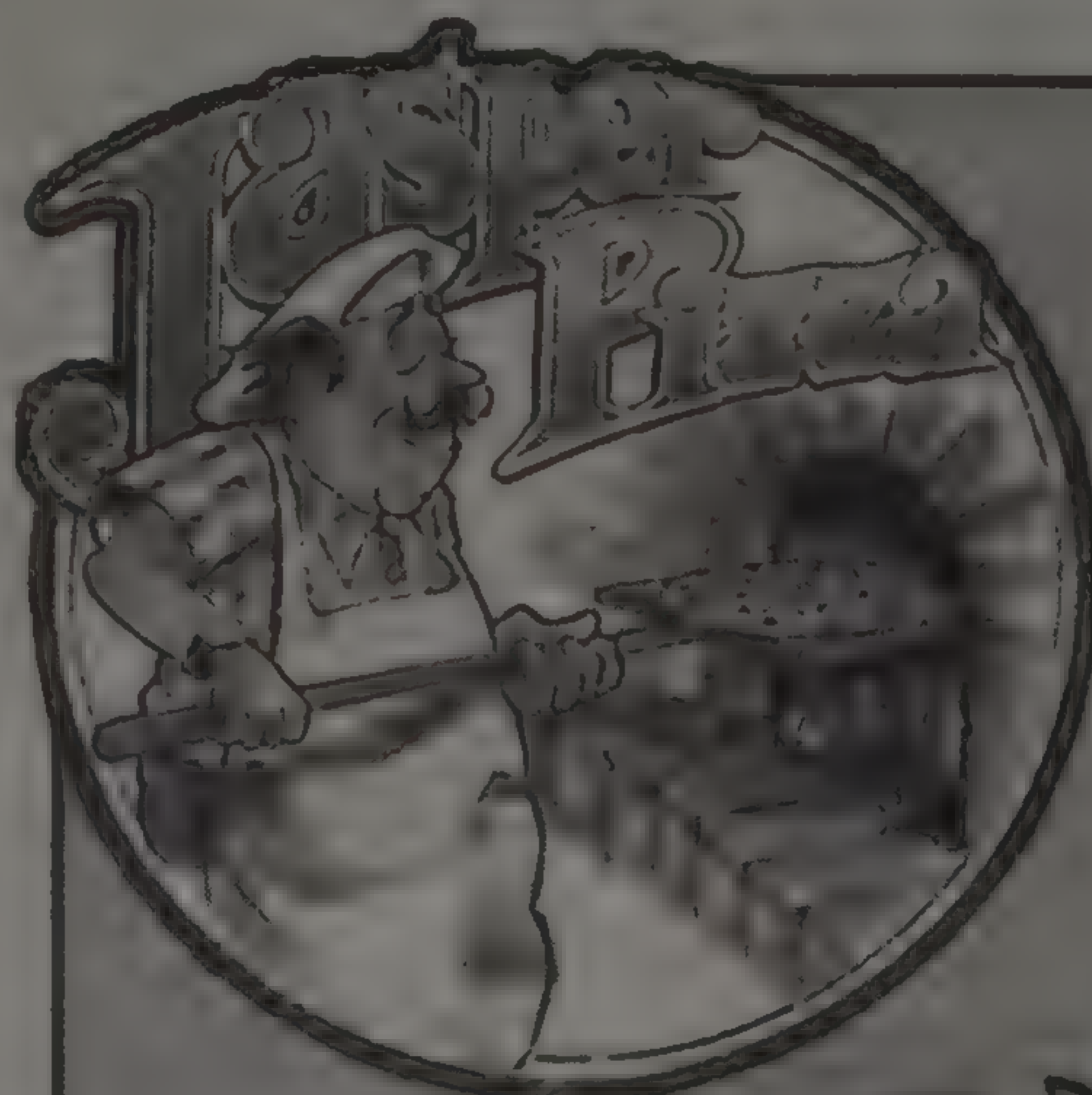
Continued from page 8

a ghost that lived in our apartment that used to move things around on us, and one time we saw an old man and an old woman float into the elevator, which never worked."

As for why the Arlington fire has so upset the building's former flesh-and-blood tenants, Abbott speculates that it has less to do with history or

architecture than with people. "Everybody gets to know everybody—I mean, the walls are so thin you get to know everybody whether you want to or not," he laughs. "When I was living there, I knew drug addicts and prostitutes and musicians and other drag queens and we all kind of inspired each other in a weird way."

"It was like an extended family, and now the thing that brought us all together is gone." ▽



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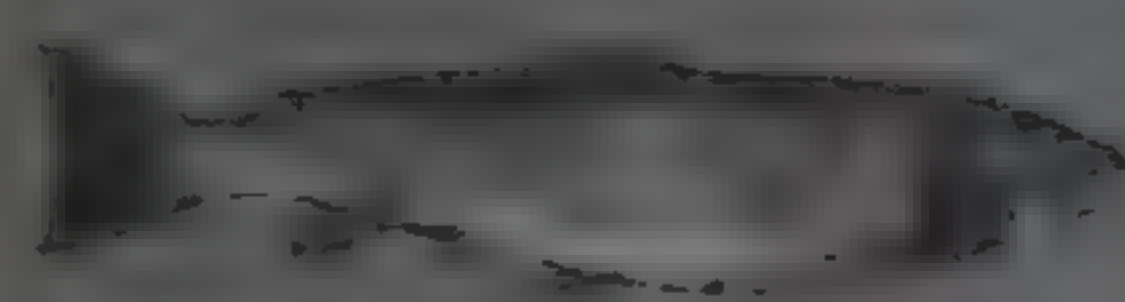
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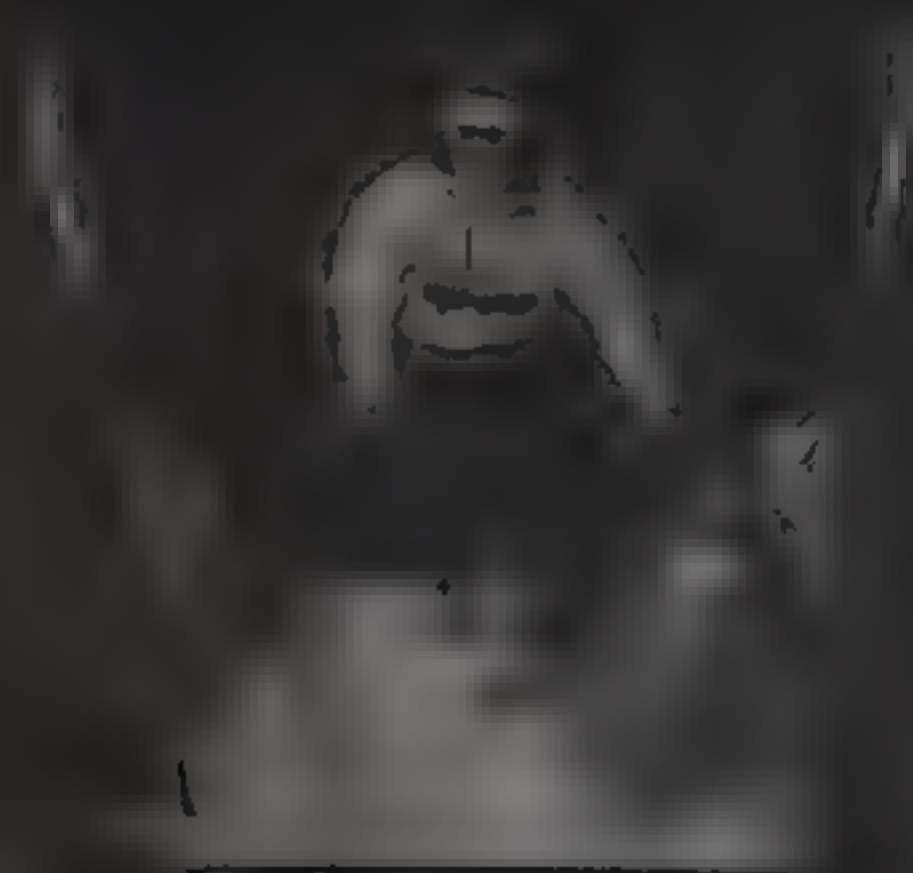


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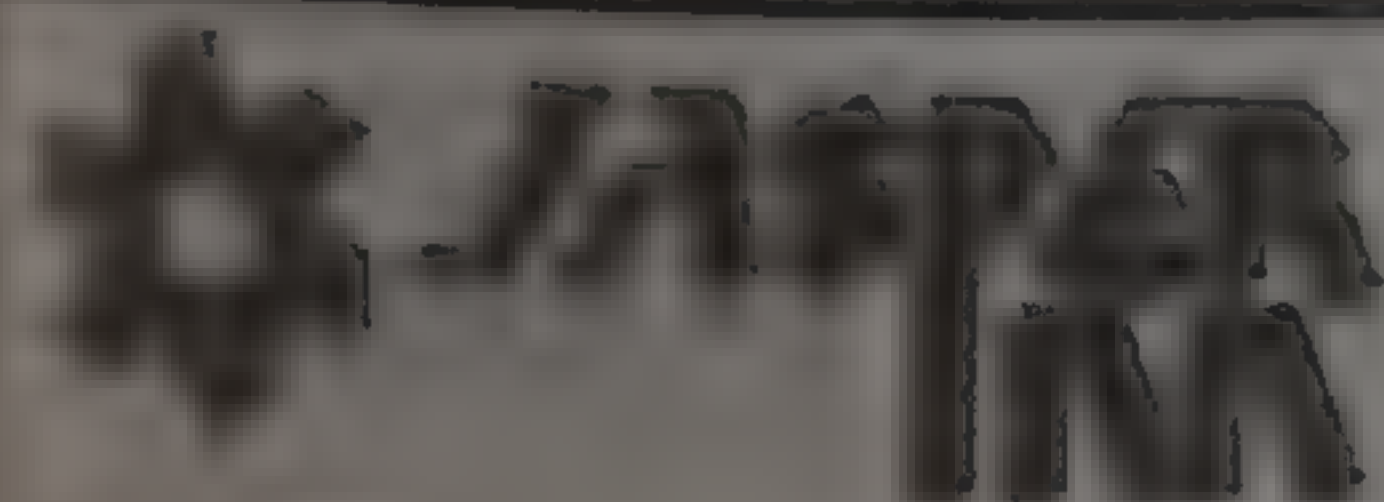
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12:50 Samantha King

1:30 Singers In The Round

John Spearn

Harry Welling

Andy Donnelly

2:05 Michelle Boudreau

2:40 Isokan Afrika!

3:00 Bob Jahrig sings "This Earth"

3:05 City of Edmonton Presentations

3:35 Valdy • Garry Fjellgard

4:25 Riverdale Blue Grass

5:00 Dale La Douceur

5:25 100th Anniversary of the City of Edmonton

6:00 100th Anniversary of the City of Edmonton

EXHIBITORS

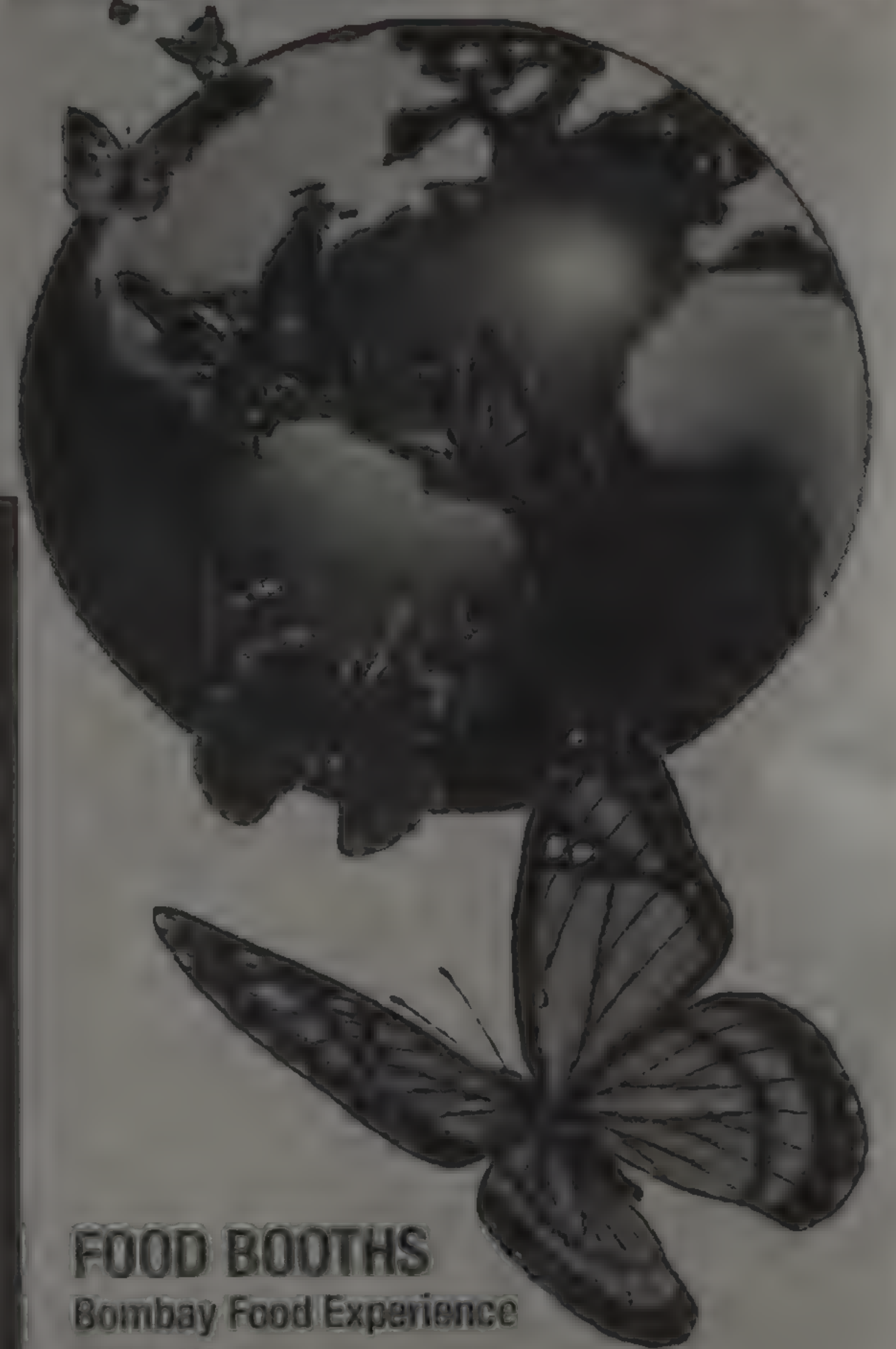
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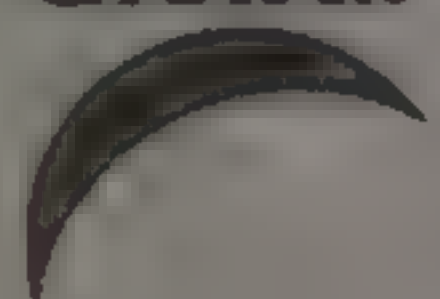
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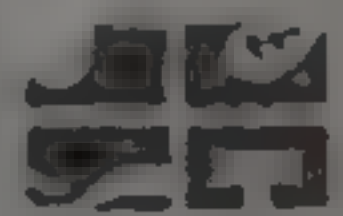
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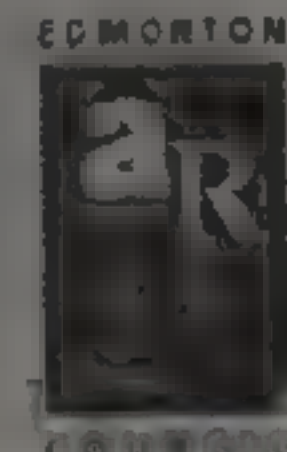
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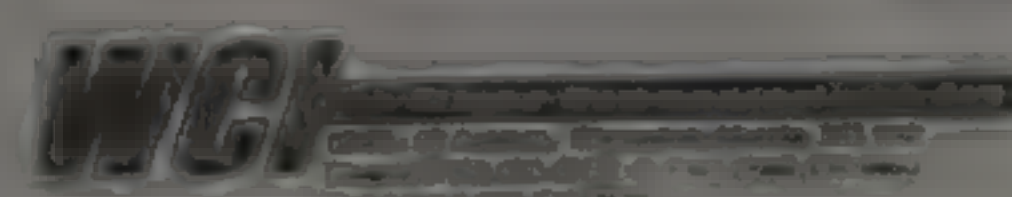
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VUEWEEKLY



Continued from page 5

Canada has announced that it will scale back its corporate tax rate from 21 to 19 per cent in 2010, but in the meantime, the government has said it is committed to further reducing the tax burden for low- and middle-income Canadians, and to making the tax system more internationally competitive without compromising the budget. When Finance Minister Ralph Goodale delivered the recent federal government budget, he said that Canada could not allow itself to move back into deficit spending or tax cuts based on running large debts.

"Debt reduction is not something we do to please the economists," said Goodale. "It is something we do to benefit Canadians. Reducing debt, in a reasonable and measured way, relieves a big burden on future generations. It saves billions of dollars in servicing charges. It facilitates a Triple-A credit rating, lower interest rates and rising standards of living. It enables Canada to prepare for the inevitable pressures of an aging population.

"A commitment to sound financial management is never easy—and it is never over," Goodale continued. "It is not something to be done once or just for a while, and then set aside. It requires the steady, unrelenting application of rigorous discipline and vigilance—at the macro level of balancing our government books overall, and at the day-to-day micro level in how programs and services get delivered."

THE MANTRA of debt reduction, though, has been placed under further strain thanks to a new IMF report that, while praising Canada's current economic policy, warns that pressure from the United States to lower taxes will only worsen.

"Officials acknowledged that tax cuts in the United States and elsewhere increased pressure on Canada to follow suit," reads the report. Officials indicated that there was

pressure to lower the corporate tax rate, while the mission noted that reducing the gap in tax rates between large and small enterprises could increase incentives to exploit advantages of scale and scope. While agreeing that recent (and proposed) U.S. tax cuts on saving could create pressure for similar steps in Canada, officials suggested that enhancing tax-sheltered instruments could help stimulate household saving, business investment and productivity growth."

Basically, the IMF study illustrates how Canadian bean counters are trying to come up with measures to ease the tax burden in this country and keep pace with the United States without taking on the high-deficit mentality of the Republicans to the south. That report, while released just weeks ago, was researched before the release of the latest federal budget. It was bang-on about the pressure on the Canadian corporate tax rate, as the plan to lower it was announced in the 2005 budget, which also saw a move to eliminate the corporate surtax by 2008. But despite Canada's pattern of cuts, the IMF stated that the tax burden in our country was still "relatively high."

The IMF researchers concluded that "priority could be given to increasing incentives to invest and save. Options included aligning depreciation allowances more closely with economic depreciation, eliminating provincial capital taxes/sales taxes on inputs and reducing taxes on capital income."

The fact remains that as long as the Republicans are happy to run record deficits in order to keep the American tax-cut programs running strong, Canada will continue to feel pressure to follow suit. But unless Canadians are willing to access massive service cuts, our nation cannot keep pace. Despite the warnings of the IMF to further cut taxes, Canada believes the long-term success of debt reduction and small tax cuts is better than the American way of deficit spending and massive tax cuts. ☐

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Choose your own culinary adventure

Your trip to The Dish and the Runaway Spoon could end with a full belly or sudden death: the choice is yours!

BY CHRISTOPHER THRALL

1 You push cautiously through the front door of **The Dish and the Runaway Spoon**, a restaurant in the newly trendy 124 Street area. A sharp turn opens into a bright, airy space filled with light cappuccino colours and rich, natural woods. Go to #7.

2. After a short wait, the server brings out the plates. A significant slice of quiche and generous serving of Caesar salad in a creamy garlic dressing are set before you. The salad is simply terrific, with crunchy croutons and real shredded bacon—truly a celebration of all things Caesar. Your quiche has a crisp top layer and flaky crust, with a piping hot interior blend of potato, red pepper and crab that melts away on your tongue. Simply delicious! Go to #12.

3. "I can't believe you decided what I would eat!" you rage. "You can't tell me what to do! I never want to see you again!" You storm

out of the restaurant, leaving your companion stunned. Years later, you agree with your psychiatrist that you might have slightly overreacted. It's not much consolation as you sit alone at the bar night after night, pouring alcohol into the gaping void of your loneliness. "You can't tell me wha' to do..." you mutter to yourself, over and over. **THE END**

4. "Quick!" you hiss and dash for the door, your startled companion a



step behind you. You laugh when you hear the server's yell, but duck belatedly as a butter knife whirls past your ear. You steal a glance back to see her gaining on you, mayhem in her eyes and cutlery in her hands. Your companion grunts as a salad fork draws blood, then stumbles when tongs strike the back of their head. You swerve to avoid a ladle, dodging between two parked cars and onto the street. When the Dodge Dakota hits you, the last thing that goes through your mind is the shattered bits of your skull. **THE END**

5. The server guides you back to your companion, who is gazing dreamily out the window. You see a tomato juice and an iced tea on the table (\$2 each), grab one and start to talk excitedly about the Secret Garden. Then you notice that the menus are gone. "I ordered for us both," your companion smiles. "There were some intriguing appetizers and some unexpected but delicious-sounding entrées for less than \$15. I was pretty tempted by the *coq au vin*, but I picked two: Mediterranean Flatbread and a Potato and Crab Quiche. Both were \$11—you can have whichever you want."

Do you take the flatbread? Go to #8.

Do you select the quiche? Go to #2.

Are you pissed that someone had

the nerve to order for you without asking? Go to #3.

6. You happily pay for the meal and make your way home. You flip on the television and barely have time to hear about a house-to-house search for an escaped prankster when suddenly, your door is kicked in by the police! They have the wrong person! The cops need to know where you were tonight while the premier was pined in his sleep. Without proof of your evening of fine dining, they haul you downtown to Edmonton's famous downtown Remand Centre. Don't worry—you should be able to straighten this out. Eventually. **THE END**

7. You and your companion claim a corner table in front of the room's huge windows and admire the antique hutch nearby. As your guest begins to peruse the menu you realize that there is something important you need to ask the server. The dazzling blonde looks up with a smile as you approach the gorgeous wood-grained bar. As you lean in, do you ask...

...about their award-winning patio? Go to #11.

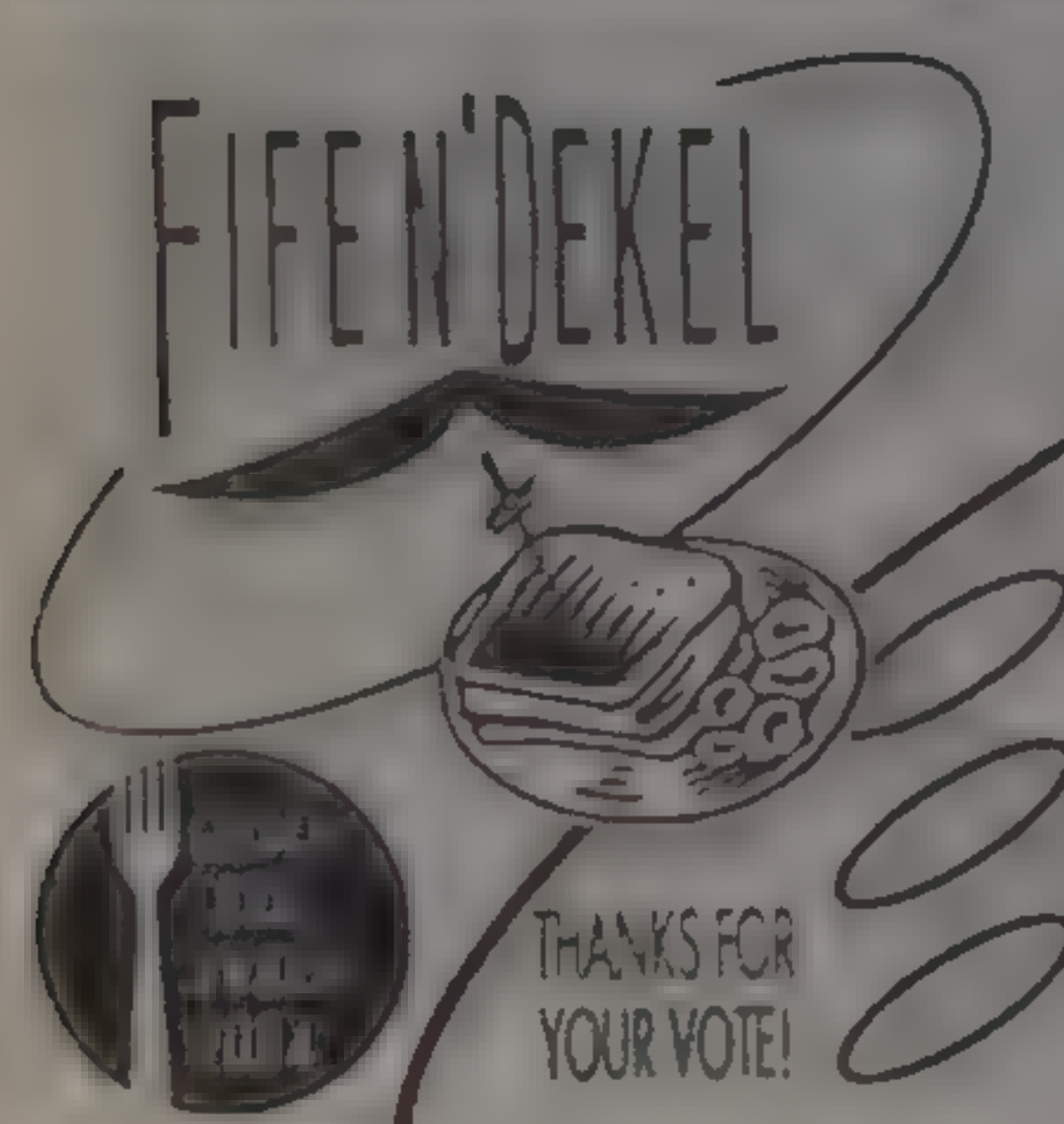
...where the bathroom is? Go to #10.

8. No more than 10 minutes pass in pleasant conversation before the entrées arrive. Your flatbread looks tantalizing and smells even better. The thin crust supports a rich combination of marinated vegetables, well balanced by mozzarella and feta cheeses for a delicious light meal. However, the winner is a fresh spinach salad that accompanies your meal. The crisp, vibrant spinach is enhanced by a light dressing while almonds rolled in brown sugar add an unexpected sweetness. This is incredible! Go to #12.

9. You punch in a generous tip on the debit machine, then gratefully take your receipt. Not only did you both have a terrific dinner for under \$40, but if you eat at a few more FARE restaurants by August 18, you could win some gastronomical prizes! You take your companion's arm and exit the restaurant. The endless possibilities of an Edmonton evening await where will you go next to choose your own adventure? **THE END**

10. You enter the tiny room with a sigh of relief. Biology takes over and your gaze falls naturally on a chalkboard posted at eye level. Is it meant to distract from the task at hand or to deter the vandalism-minded? Your mind mulls over the simple Proustian quote etched on the board. Suddenly, epiphany strikes and you burst out of the restroom to share your revelation with your companion. The darkened dining area gives you pause. You check your watch and realize that you had spent several hours in mystical contemplation, barely noticing the frantic banging on the bathroom door.

You spin around at the sound of a footstep behind you, and flinch as a huge woman thrusts a mop into your limp hands. "I wondered where you went!" she laughs evilly. "No more slacking for you! I want this place scrubbed before I get back!"



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She notices something. "Oh—you slipped out of your leg iron, did you? We can't have that!" She swoops down and clasps a huge iron shackle around your ankle, ignoring your feeble protests. You spend the rest of your life toiling in darkness, cleaning the trendy restaurant and dining on very tasty table scraps. **THE END**

11. "Oh, you mean the Secret Garden," she smiles. "The weather's still a little uncertain, so it's not open yet, but would you like to see it?" You nod and she leads you through a labyrinth of hallways behind the restaurant, telling you about the wooden gate that accesses their patio from the street. She cracks open an imposing white door, held shut with a thick metal bar. You smile at your first sight of the Secret Garden, a tiny alcove between tall concrete

walls and filled with tables. Above, a wooden lattice wound with white Christmas lights makes the space feel like an intimate Spanish courtyard not 20 feet away from one of Edmonton's busiest streets. Go to #5.

12. Surprisingly, though the meal looked right for a light dinner, you find yourself feeling quite full by the end. This place is unbelievable: tasty, trendy, inexpensive cuisine in smaller portions that still fill you up! Does anybody else know about this place? Your companion looks up with a smile and you realize that the server is returning. "Oh, yeah—I ordered dessert," is the last thing you hear before your animal brain kicks in and you both tear into the Lemon Phyllo Tart (\$6). Under a huge mound of fresh whipped cream, a

crisp phyllo shell formed like a crown holds the tart, cheesecake-like lemon filling. Tangy raspberry coulis is drizzled generously over the entire confection. With difficulty, you manage to avoid coming to blows over the last few bites. You sit back contentedly and your companion signals for the bill. Do you...

...wait until the server's back is turned and bolt for the door? Go to #4.

...pay the \$32 plus tax and tip, making sure to keep the receipt? Go to #9.

...pay the bill and wave away bits of paper that clutter up your wallet? Go to #6. ☐

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Have your say. Tell us which food establishments serve your favorites in the categories to follow. Help the places you like win a coveted 7th Annual Vue Weekly Golden Fork Award. Read the results - and more - on May 12th. For your ballot to count, you must give answers in at least ten categories and include your name, address, and a daytime phone number.

Win!

Restaurant Bonanza! Two nights in a condo in Panorama courtesy of  Plus \$100 in Restaurant gift certificates! Ten others will receive a \$20 or \$25 gift certificate to an Edmonton restaurant. (prizes must be accepted as is)

best dishes

- Appetizers _____
- Soups _____
- Salads _____
- Breads _____
- Steaks _____
- Venison _____
- Sushi _____
- Tapas _____
- Pub Food _____
- Dim Sum _____
- Sandwiches _____
- Hamburgers _____
- French Fries _____
- Wraps _____
- Pizza _____
- Desserts _____
- Chicken Wings _____

best restaurants

- Breakfast _____
- Bakery _____
- Coffee Shop _____
- Tea Shop _____
- Deli _____
- Bavarian _____
- Greek _____
- French _____
- Italian/Pasta _____
- Chinese _____
- Thai _____
- Japanese _____
- East Indian/Tandoori _____
- Mexican/Latin American _____
- Steakhouse _____
- Seafood _____
- Vegetarian _____
- African _____
- Juice Bar _____

other bests

- Best New Restaurant _____
- Sweets _____
- Snacks (pretzels, bagels) _____
- Pre-theatre dining _____
- Restaurant for lovers _____
- Innovative menu _____
- Wine list _____
- Beer list _____
- When you only have \$10 _____
- Best when someone else is paying _____
- Late night/all night _____
- Weekend brunch _____
- Best service _____
- Sports Bar _____
- Best Patio _____
- Best Chain _____
- Best Hotel _____
- Ultimate Dining Experience _____
- Best Independent Wine Store _____

This is your official ballot. Send it in!

Name: _____

Address: _____

Phone # (daytime): _____

Mail answers to:

Vue Weekly's 7th Annual Golden Fork Awards
10303 104 Street
Edmonton, Alberta
T5J 1L7

or FAX: 426-2600

or email: fork@vueweekly.com



Entries must be received no later than 5 pm, May 5, 2005.

(No duplicate entries, 1 entry per person. Any entries with identical writing to another will be discarded.)

Standard contest entries also apply.

FREE FOOD!



Look for this symbol! Any restaurant advertising with this symbol wants to be considered by our readers when they vote for Vue Weekly's Golden Fork Awards to be announced on May 12, 2005. The ballot will appear in our April 21 & 28 issues. It asks you to vote for Edmonton's best on our Seventh Annual Reader's Choice Awards for 40 best food categories.

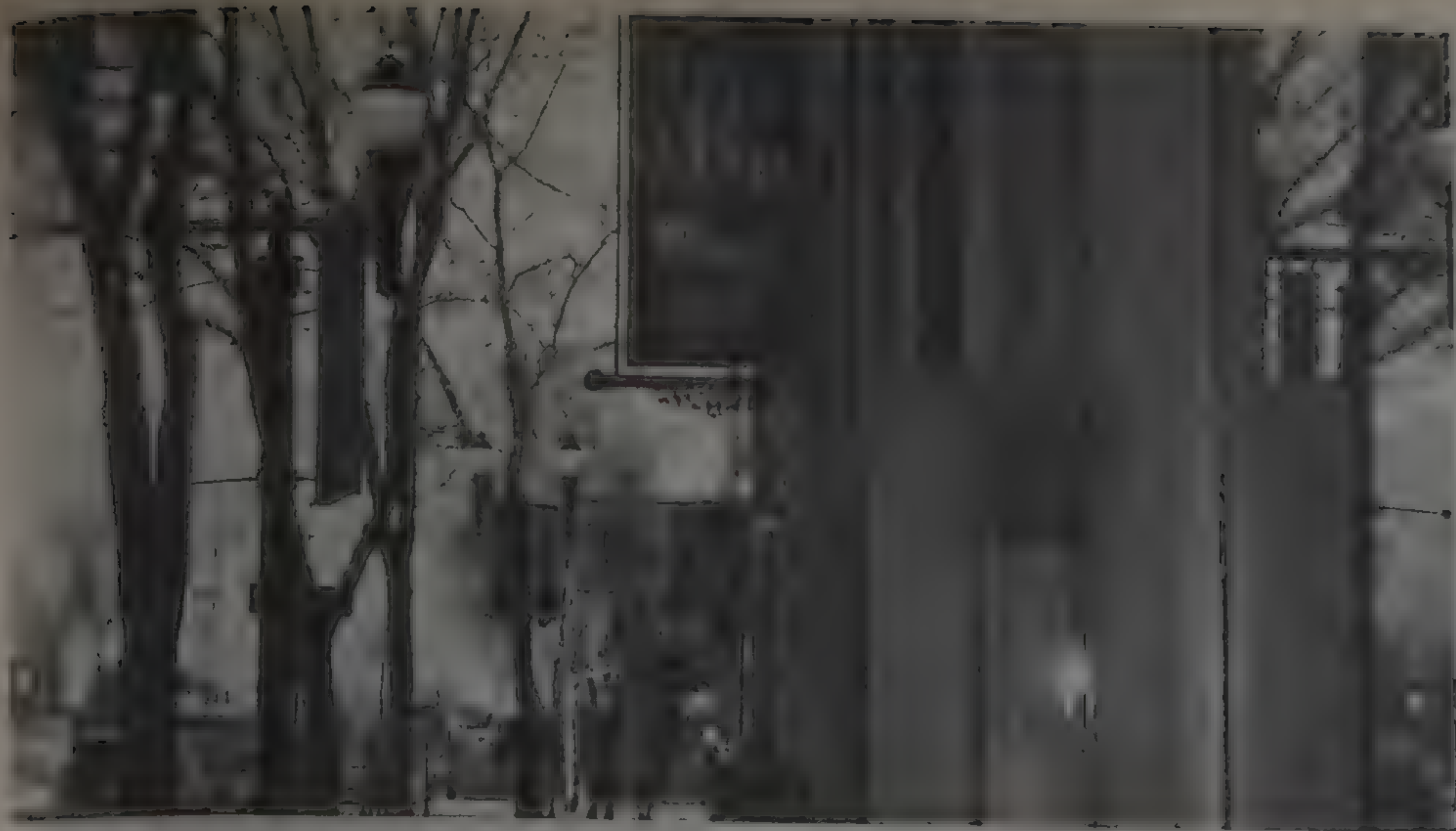
So watch for the symbol and sample the best of Edmonton's restaurants before you vote. There are great prizes to be won by readers who participate!

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The pourer! The pourer!

I learn to tell my merlot from my pinot at DeVine Wines and Spirits

By CHRISTOPHER THRALL

Pools of amber and burgundy were arranged in a semicircle on the numbered placemat before me. Since abandoning malty beer in favour of syrupy German whites in high school, I have been a slave to the lure of the grape. And having decided to finally learn the art of tasting wine, I was an eager pupil as I sat down to DeVine Wines and Spirits' Basic Wine Tasting (\$25).

DeVine is a modern storefront, reclaimed from the classic Birks building on 104 Street, and the space pulses with casual elegance: from the dark wood grains and gorgeous art on the walls to lustrous drapes framing huge windows, the designers didn't miss a thing. As I settled in, I breathed a sigh of relief, knowing that the experience would be nothing like the pretentious plutocratic ceremony I feared. The 24 tasters represented a range of ages and our guide was named Ed; his shaved head, glasses and black leather pants made him the exact opposite of the

"Does anyone know the difference between tasting and drinking?" Ed asked. ("Quantity?" someone suggested.) "The difference is thinking. Thinking while drinking. I want to keep this light and fun—there are no wrong answers," Ed continued. "You decide how you describe each wine, and you decide whether or not you like it. I'm just here to help you with some tools." Ed warned us that we would use our newly acquired skills to guess which wines were which. Although this was new territory for me, I was more than up to the challenge.

Ed led us into the first stage of tasting: looking. Assessing the colour is best done by tilting the glass

against a white background and as we started with the three whites, I could see the range between a pale yellow and a darker amber. These differences can give a more experienced taster clues to the wine's sweetness, age and grape.

Next came the swirl, which is used to release the aromas (to accommodate a proper swirl, the glass should be no more than a third full, by the way). After swirling, I watched for the *legs* or *tears* to form as the liquid flowed down the inside of the glass. Thicker legs indicate a more viscous wine, possibly sweeter or very concentrated in flavour. I noticed that the darker wines tended to have thicker legs. Ed suggested swirling the glass on a flat surface to avoid hitting unintended targets with wine shrapnel.

WINE

Swirling gave way to smelling. A brief, steady sniff revealed a host of smells both familiar and unfamiliar to me. Ed encouraged us to jot them down, and I listed flowers, peaches and grass from my sniffs of the white wines. Try as I might, I couldn't get the asparagus or hazelnut others discovered. The only danger at this stage is a deep, continuous sniff, which risks anesthetizing the sense of smell.

FINALLY, my specialty arrived: tasting. "There are no manners in wine tasting," Ed warned as he encouraged us to slosh, gargle and spit into the provided buckets. No way was I going to waste this wine! Also called *chewing* the wine, the process sends vapourized wine flavours cascading over the sinuses for what began as a burning sensation but faded quickly into pleasant warmth. We were lastly encouraged to think about how long the flavours lingered in our mouths to determine the staying power of each vintage.

I checked my score on the white wines as the cheese and bread were served. I had correctly identified the

sweet Gewurztraminer with its lychee flavour, but had confused the grassy Sauvignon Blanc with the tropical Chardonnay. I resolved to do better with the red wines, even though the reception sparkling wine and my resolve to avoid using the spit buckets was starting to cloud my mind in an alcoholic haze. I tried to pay attention as Ed described the best serving temperatures for wines. Bring a notepad for these useful tips, rather than relying on memory.

After thoroughly enjoying the whites, Ed moved us on to the red wines. From the purple tinge of a young wine to the ruddy brick colour of the aged, the colour gradient was more pronounced in the reds. Younger wines tend to deliver the biggest tannin impact, which Ed demonstrated by selecting a glass for us to sample. Chuckling as nearly everyone made the "tannin face," Ed informed us that this very young Cabernet Sauvignon exemplifies the tooth-furring, mouth-puckering component of red wines.

The merlot Ed selected was smooth and easy to drink, though I still found the end note a bit tannic. The last glass of the series was my beloved Shiraz. Ed subtly mocked both. "The merlot is popular, mainly because it sounds so refined to order in a restaurant," he grinned. "You don't have to worry about mispronouncing Cabernet Sauvignon. The Shiraz are giant, big wines that are very grapey and easy to understand. I call them fruitbombs."

Over the course of the evening, table chat picked up and crowd response to Ed increased as the wines were consumed. Of course, that could have been just me. After nearly two hours, I had successfully identified four out of six wines and had already decided to return for the May 11 session: Great Wine Matches for Fast Food. What vintage goes best with a Big Mac? It sounded just absurd enough to be fun! ☺

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It takes two to mango

My wife and I
satisfied our yen for
tropical fruit at the
Calabash Café

By IAIN ILICH

I'd never really liked mangoes until I met my wife, who has a near-religious devotion to the tropical fruit. Gradually my wife has won me over, and I've since learned to love the delicious and juicy (though pricy) orange flesh of a good, ripe mango. I've subsequently tasted plenty of mangoes over the years, from the bland, picked-too-early junk at the local big-box supermarket to the real, honest thing, purchased at a market stall in Africa. Which is why, when presented with an opportunity to order a mango-based dish—especially at an establishment whose primary clientele would also be sticklers for a good mango—I'm always tempted to indulge, even though I generally defer the honour to my wife, who taught me to love mangoes in the first place.

So when we walked into the **Calabash Café**, a cozy little Caribbean place located on the artsy/dodgy portion of 124 Street, I was hopeful. I knew that there would be plenty of tropical items on the menu, and that maybe, if I was lucky, I'd stumble across something intriguingly mangolicious.

And as luck would have it, as soon as our server brought out the menus, my eyes focused in on the Mango Chicken (\$11.99); described on the menu as a poached chicken breast in a tangy mango sauce,

accompanied by coconut rice and a side salad, it certainly sounded good to me. Of course, there was one hitch. Before I encroached on my wife's territory, I needed to check with her first. Could I pick the mango dish this time? Would she be happy with something else on the menu? Would she forgive me? She smiled, then nodded. I had her blessing.

Since the mango chicken had already been spoken for, my wife happily settled for the Jerk Chicken (\$8.99), which consisted of several pieces of jerk-seasoned chicken (drumsticks, mostly), with a side of rice and peas (which were actually beans), along with a side salad. My wife wasn't about to complain. She's a fan of jerk chicken too, and was happy to give the Calabash Café's version a try. To start things off in the

CARIBBEAN

meantime, we picked a couple of appetizers: a plate of two veggie samosas for \$2.99, and a Jamaican Meat Pattie (\$1.75), a flaky pastry filled with finely-ground, seasoned beef. To drink, my wife opted for a Diet Coke (\$1.50), while I rounded out my mango-centric meal with a glass of mango juice (\$1.75).

While waiting for our food to arrive, we sized up the décor. As with many Caribbean restaurants, flags from various Caribbean nations decorated the space, adding colour and making it look, well, Caribbean. However, unlike many of the more takeout-focused Caribbean places one finds across the dining room in the Calabash Café is certainly not an afterthought. In fact, it's actually very comfortable and stylish, with soft lighting, a couple of sofas and, as the name suggests, several calabashes hanging from the walls. (A

Calabash, by the way, is a giant hollowed-out dried gourd that serves as a scoop, a drinking vessel, a musical instrument and any number of other useful items in many cultures around the world. I'll bet you didn't think you'd learn that by reading a restaurant review, did you?)

OUR SERVER, who was also the cook, multitasked with ease, bringing us our drinks while preparing our appetizers and entrées. Not long after

the drinks arrived, our samosas and Jamaican meat patty showed up at our table, complete with a couple of sauces. Our server warned us about the sauce closest to my wife (it was decently hot), then strolled back to the kitchen to finish cooking our meal. The samosas were very good, in that they were large, flavourful and not overly greasy. The meat patty was also very good, and went perfectly with the not-very-hot sweet-and-sour sauce. After finishing

our starters, we moved on to the main course.

The mango chicken was buried under a thick layer of mango purée, which looked (and tasted) very much like the imported mango pulp available at my local Indian grocery store. I'd never seen it used this way—I tend to use it to make Indian-style mango milkshakes—but it worked surprisingly well. The chicken breast was very lean, and tender enough that my knife slid effortlessly

through it. The sweet-yet-tart taste of the mango, mixed with the flavour-absorbing poached chicken, was a hit with both my wife and I. My salad was fresh and crisp, and the mound of coconut rice next to the chicken had also been half-covered with the thick, sweet mango sauce. It wasn't what I'd expected, but it was a very welcome surprise.

My wife thought highly of her jerk chicken, but ended up being too full to finish all the rice and peas

that came with it. She did find room for a taste of my mango chicken, though. Fancy that.

At only \$31 including tax, our trip to the Calabash Café was a reasonably-priced excursion into mango-loving heaven. That said, I've got a sinking suspicion that the next time we pay a visit, it'll be my wife loading up on the mango chicken. ☺

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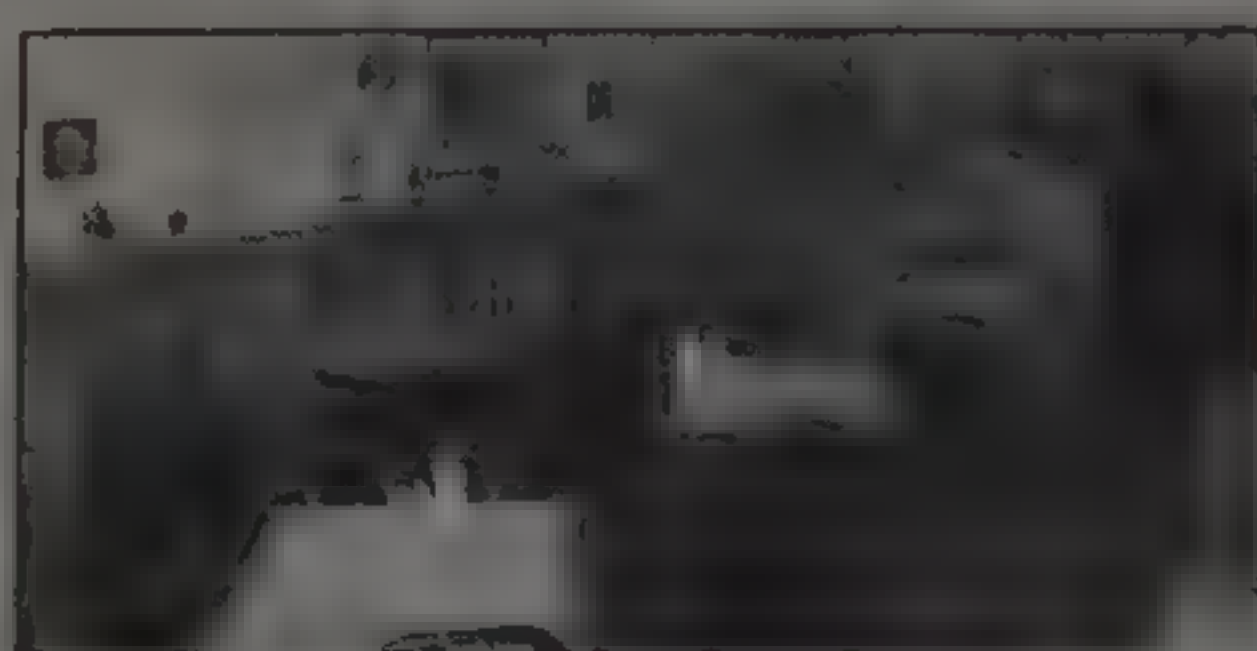
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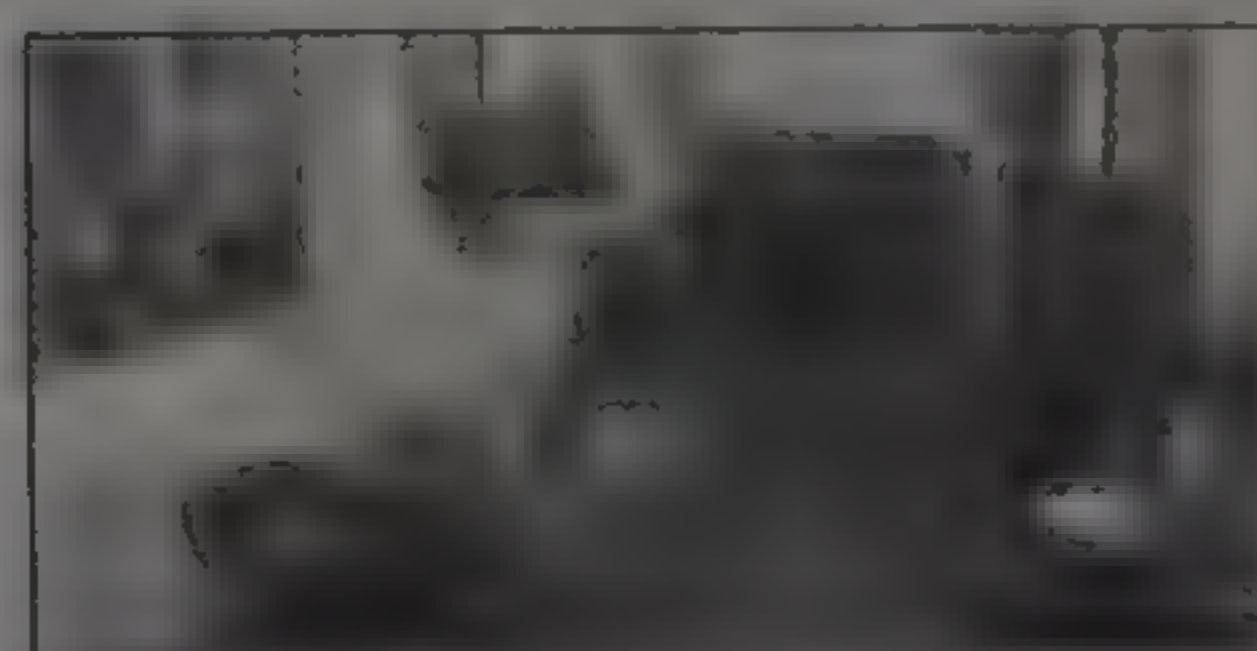
PREVIOUSLY REVIEWED RESTAURANTS

LEGEND	
Price per person, before tax and tip	
\$	— Less than \$10
\$\$	— \$10 to \$20
\$\$\$	— \$20 to \$30
\$\$\$\$	— \$30 and up



FRIENDS AND NEIGHBOURS CAFÉ
10834-82 Ave • 433-6506

Friends and Neighbours was on Whyte Ave before Whyte Ave became trendy, serving university-area residents their budget-priced all-day breakfasts since 1981 (or so says the menu). When my wife and I arrived at around 11 a.m. on a Saturday morning, the café was a buzzing hive of activity: happy, chatty friends regaling each other with stories of the past week's events, university students looking to fill up on a home-cooked breakfast and young families out for a morning treat. I ordered the vegetarian breakfast special (\$7.95), a combination of tofu, red and green peppers, onions, tomatoes, cheese and salsa, served with hash browns and toast. My wife picked the steak and eggs (\$8.95), which consisted of two eggs, toast, hash browns and a steak. My wife liked her steak, which was large and well-cooked, though the star of the show was my vegetarian breakfast special. It was a delightfully fun mix of veggies and salsa, tossed with strips of tender-but-firm tofu. The combination of sweet and sour tastes, along with the diversity of textures, made for a refreshingly different kind of breakfast. But the best part—and the element that tied the whole dish together—was the fresh basil that had been chopped and sprinkled on top of it all. The only disappointment was the hash browns, which were basically just slightly-fried, partially-mashed potatoes. Blah. Even though my wife had picked the most expensive breakfast item on the menu, and even though my vegetarian breakfast special was only a buck cheaper, we still managed to keep our total to about \$20 before tax. The décor wasn't exactly elaborate, but the inviting, earthy atmosphere of Friends and Neighbours was more than enough to bring me back. **Average Price: \$** (Reviewed 3/24/05)



PICCOLINO BISTRO
9112-142 St • 443-2110

A lunchtime favourite in the area, Piccolino's nearly full-length windows look out over a moderately busy 142 Street. The interior was bathed in natural light, but as dusk seeped into the

streets, the soft lighting wrapped in dark gold cloth cast a romantic spell. The whole space glowed with warm earth tones and dark red woods to give the allure of understated elegance. Amazing aromas drifting out of the kitchen didn't hurt, either. While entrées reached \$21, the pastas ranged between \$9 and \$13, and considering their staggering portions, the prices were terrific. I decided on the Penne Lino (\$12) for my wife, and the Pollo Casalinga (\$12.95) for myself. I started us off with Calamari (\$6.50) and rounded out the meal with a mango berry cheesecake for her and a chocolate caramel cake for me (\$4.95 each). The calamari got a little rubbery during the drive home, but the chewy rings were greatly enhanced by chunks of tomato and the accompanying aioli dip. My wife's Penne Lino was stupendous: the pasta was thick and tasty, with bite-sized morsels of chicken sporting just the right amount of garlic bite beneath sundried tomatoes and feta cheese. Since she wouldn't even allow me a mushroom to sample, I have to assume they were terrific. I chose a side of rotini with tomato sauce with my order, so we were treated to yet more of Piccolino's pasta artistry. My chicken filets, however, were a little dense and slightly undercooked. The chicken was still tender enough to cut with a fork, and the subdued lemon taste in the white wine sauce brought out the flavour as I ate. We enjoyed our dessert once our dinner had digested. A lush combination of mangos and berries blended tartly into the creamy cheesecake and my wife was ecstatic with her selection. I warmed my chocolate caramel cake and was treated to a taste like a Rolo on spring break. We had two meals out of our \$44.24 takeout order and were left with three generous lunch portions. Not only was Piccolino great cuisine and a bit of an aphrodisiac, but it was a terrific value as well. **Average Price: \$\$-\$\$\$** (Reviewed 4/7/05)



UNHEARDOF
9602-82 Ave • 432-0480

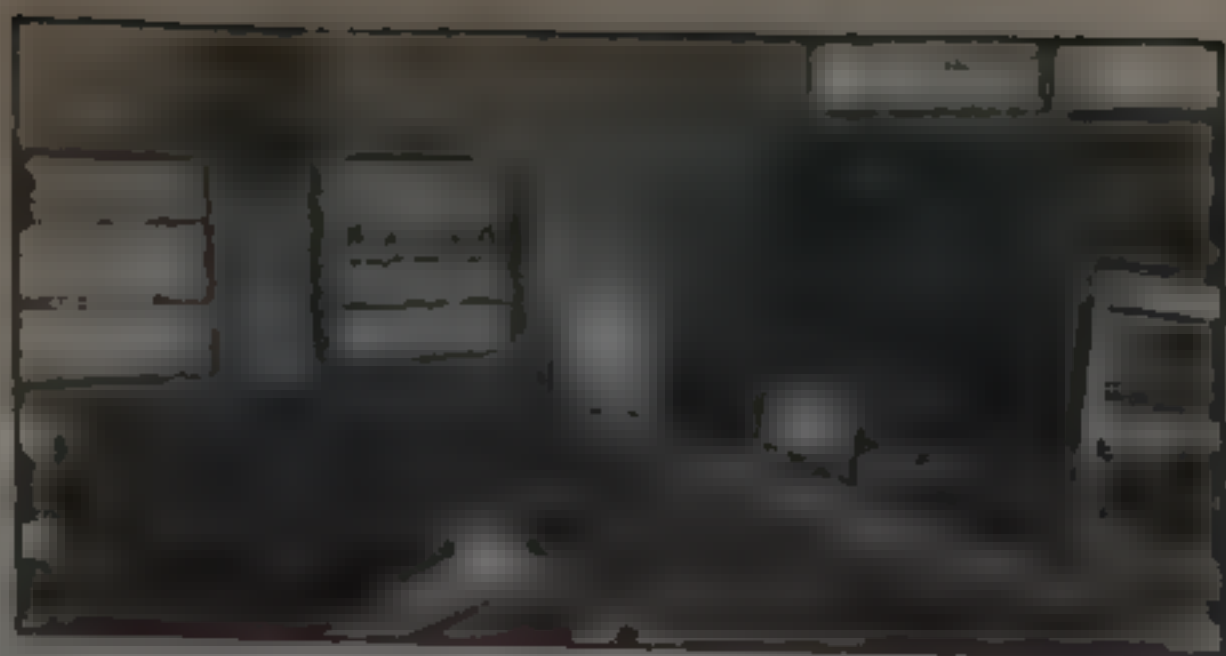
Unheardof? Hardly. The Unheardof has a well-earned reputation as one of Edmonton's poshest and most romantic restaurants. Of course, my limited budget had something to do with my not having paid it an earlier visit, but now I resolved not to let my thrifty nature get the better of me. After taking a look through the list of appetizers, we both settled on the Sesame Ginger Chicken Strips (\$10 each), which are sautéed in a balsamic reduction and served with coronets filled with a mix of mascarpone (that creamy cheese in tiramisu) and "coffee salsa." While the chicken was excellent (the ginger was particularly pronounced), the coronets were a nightmare to cut into manageable pieces, especially while maintaining some

semblance of grace and/or class. Next, we were faced with the difficult task of picking our entrées. Instead of the caribou or the bison, I gave in to my curiosity and ordered the Turducken (\$30), a multiple-poultry plate of turkey, duck and chicken, each cooked and seasoned in a slightly different way, served with a selection of veggies. My wife opted for the Dilled Atlantic Salmon Fillet (\$26), which was seasoned with lemon dill butter and served in a dill cream sauce with wild rice and vegetables. While the duck and turkey aspects of my "turducken" were both very good, I was dazzled by the chicken's fresh thyme seasoning. My wife was thrilled with her salmon, which, with only the slightest pressure from her fork, flaked into delicate, bite-sized morsels from the moist, tender fillet. She absolutely loved the sauce. Unable to resist dessert, I picked the Godet Cappuccino Cheesecake (\$9), a generous slice of hazelnut-crust cheesecake swimming in a pond of chocolatey cappuccino sauce. My wife was also in the mood for chocolate, and chose the Chocolate Amaretto Pie (\$8.50), a substantial wedge of amaretto-flavoured custard with a chocolate almond crust. As for the bill, you get what you pay for, and we were more than satisfied with the outstanding food, atmosphere and overall romantic luxury of our meal. I'm just hoping that Visa accidentally forgets about me for a month. **Average Price: \$\$\$\$** (Reviewed 4/7/05)

VICKY'S FAMILY DINING
993 Fir Street (Sherwood Park)
• 417-1750

Vicky's Family Dining has an unassuming façade, but through its doors we stepped onto the flagstone terrace of a seaside bistro on the shores of Greece. We flipped open our menus and admired the fine balance of dishes. Obviously, Greek cuisine was well represented, but a wide selection of Eastern European and Western fare presented a lot of options. The entrées arrived shortly after our bowls were cleared, each with sides of roast potatoes and vegetables. Our server barely had time to drop them in front of us before our forks started flashing. A chicken breast stuffed with ham and three cheeses, my delectable Royale (\$15.99) swam in a creamy hollandaise. I was intrigued by my wife's luscious chicken marsala (\$13.99), but after I stole a second mushroom out of her tangy white wine sauce, she glared an ultimatum. Instead, I swiped an entire piece of chicken souvlaki from my mother's plate. I relished the flavour of a wonderful Greek grill, the tender chicken nearly peeling off the skewer. However, my father was the winner that evening: a chicken filet stuffed with huge shrimp, crabmeat, mushrooms, asparagus and three cheeses, that rich Baked Alaskan (\$19.99) was almost worth swapping plates—I just didn't think I could get away with it. Our friendly, attentive server swept our plates away after our meals and offered three dessert options, all handmade by Vicky herself. We chose baklava and tiramisu (\$4.99 each) to share around the

ration, none of us prepared to take on an entire dessert. The desserts arrived quickly, and after a single taste, my wife proclaimed that their baklava was better than hers. I wasn't convinced: while Vicky's was sweet and tantalizing beneath a sprinkle of cinnamon, it lacked the crisp phyllo crunch I was used to. The tiramisu was wildly applauded around the table for its light, fluffy texture and sweet aftertaste. Each of the four of us chipped in just over \$25, including tax and tip, for a sensational dinner. Given the number of "reserved" signs on the tables when we entered, and the speed at which the restaurant filled, calling ahead might be wise. **Average Price: \$\$-\$\$\$** (Reviewed 3/31/05)



WOK 'N' GO

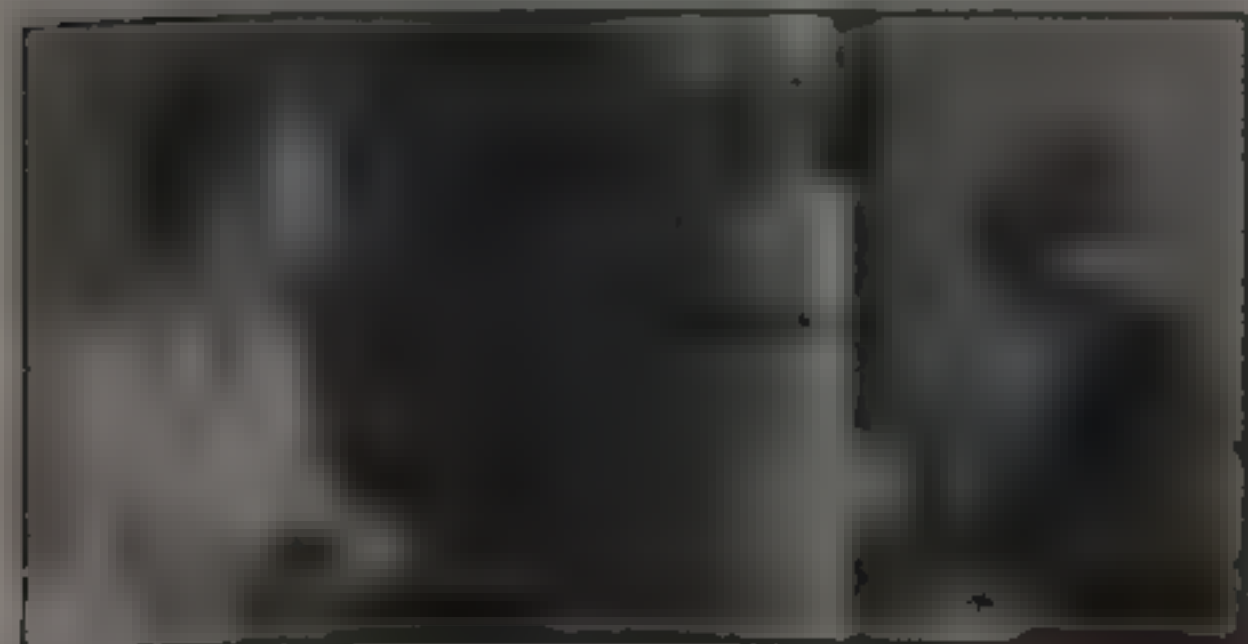
14143-127 St • 408-8080

There are three things you need to know about Wok 'n' Go: they have a great logo, they serve ample amounts of tasty Chinese food, and their take-

out comes in those little foldy containers you usually only see in movies. On our last visit, my wife and I decided on Dinner A for two (\$14.95). The server arrived with our order, and I discovered that my \$21.08 had bought us a heck of a lot of food. Each waxed cardboard container was full and the chicken fried rice was overflowing. Its light broth translucent to the bottom of its container, the wonton soup smelled heavenly and tasted divine. I interspersed slurps of soup with bites of a crisp, slender

spring roll. My wife was happily devouring tender beef and crisp mixed vegetables out of another box. The sweet and sour ribs were a little fatty, but the sauce was a thick and syrupy treat that glowed with the same colour as the nuclear radiation in schlocky sci-fi films. That sauce brought out the best in our outstanding chicken fried rice. Light and fluffy with plump vegetables strewn throughout, the rice held a delicious, slightly salty aftertaste. Full to the brim, we closed up the containers to

return home. We took nearly half our order back with us for late-night or lunchtime enjoyment. Overall, Wok 'n' Go offered a more than satisfactory Chinese food experience; the portions were both tasty and generous. I won't rush back to dine in, but if I need to pick up a feast on the way somewhere or a party is jonesing for some Chinese, I would definitely give Wok 'n' Go a call. If everybody gets to pick one dish, I'll be trying the intriguing Salt and Hot Pepper Calamari. **Average Price: \$-\$\$** (Reviewed 3/24/05)



WILD TANGERINE

10383-112 St • 429-3131

Located just around the corner from the Sidetrack Café, Wild Tangerine prides itself on creatively mixing Asian and European cuisines, ending up with food that's both quirky and delicious. The space is small enough to be intimate, but spacious enough to not feel cramped, and the interior is gorgeous: chic minimalism with an Asian influence, with touches of funky originality. (Why drink from a bamboo cup when you can drink from a deliberately kitschy, brightly-coloured, frosted-plastic cup that looks like bamboo?) After taking a good look through our menus, my wife and I both found what we were looking for on the page labelled "specials." I was intrigued by the exotic combination of ingredients in the "Lemon Chicken Breast" (\$15), a chicken breast stuffed with spinach, ricotta, and... *dates*. Nifty. My wife cautiously picked the Marsala-Masala Lamb (\$16). The potential combination of marsala wine and East Indian masala curry spices was, to say the least, intriguing. My stuffed chicken breast was sliced and spread on top of a bed of bright green asparagus, revealing the inner ingredients of the chicken under a layer of thick, translucent, light yellow liquid. The outside of the chicken had been battered, and, though presumably fried, there was no strong oily taste. Instead, the whole dish was tied together by an amazingly fruity and complex sweet lemon sauce, which was neither too heavily nor too sparingly applied. The dates, ricotta and spinach inside made for an entirely unusual but wonderful mix of flavours and textures, while the asparagus added yet another strangely perfect dimension. My wife was just as happy with the lamb, which she found to be tender, perfectly cooked and seasoned with just the right blend of spices. Price-wise, the quality of the food was easily worth the \$51 for the two of us, including a glass of wine each. For food this good, in an atmosphere bound to make even the squarest diner feel like a cool-yet-sophisticated urbanite, that's a heck of a bargain. I just wish that the portions were a little bit bigger. I'd happily pay more for the privilege. **Average Price: \$\$-\$\$\$** (Reviewed 3/31/05)



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MUSIC

Weddings, parties, everything

With upcoming CD release bash, Llovertine has put their wedding-band days far behind them

By LEAH COLLINS

While some people take comfort in knowing their number-one pal will always have a spot on the couch free for late-night crashing or will always be available for hours of listening to sob stories about the high-school crush that got away, Ido Vanderlaan knows he can count on his musician buddies for more important things.

Since arriving in Edmonton some years back from the rural outposts of Wetaskiwin and Barrhead, Vanderlaan, frontman for Edmonton pop trio Llovertine (formerly the Wowzers), owes a lot to his circle of friends—friends who have stepped in to help him and his band get their start whether by lending them out-of-budget equipment, sitting in on a gig or designing a web page—with or without a free-bottle-of-whiskey incentive.

"It's the whole idea where you know that you're not the only one out there trying to make things happen," Vanderlaan says. "There's so much talent out there in the city—and not only talent, but people who are very willing to lend a hand, to help you out and not really expect anything in return. So that's huge for us; we wouldn't be nowhere if it weren't for that kind of people in the Edmonton community that have helped us along."

And Vanderlaan's all the more thankful for the musical camaraderie he's found here when he thinks back to his cold first days in the city.

"When I first moved to Edmonton," he says, "I didn't know anybody, nothing. All I had was a guitar and the Grant MacEwan music program." But armed with that acoustic guitar and a pack of songs, Vanderlaan was determined to build himself a place in the scene. "I started doing the open stages," he says. "And I really found in those early days this family of songwriters who was really supportive of one another."

VANDERLAAN WROTE a song, "Tuesday Night," about his time on the open-stage circuit. It appears on Llovertine's new record, the melodic, poppy yet slightly country-tinged *Boys and Girls Together*,

PREVIEW POP

which is being released April 28 at the Sidetrack. The CD release show is something of a special occasion for the group; it's their first headlining gig since their humble beginnings some years ago as an oldies-pop wedding band.

"I worked in a hotel and I'd see all these bands come through that would make a ton of money," Vanderlaan says. "And I thought, 'You know, I'm working down here on the floor and I'd rather be up there onstage making as much or more money from music.'" And so he recruited Grant MacEwan classmates Dave Sarhall and Scott Davidchuk for his wedding-band project. The group—the Wowzers—did alright for themselves, but not by playing the "Bird Dance" at family functions.

"The only gigs we knew how to get," Vanderlaan says, "were bar gigs, and we thought, 'Oh, well, we'll start here and then we'll switch over to weddings.' But we ended up getting stuck in the bar scene and we thought, 'Well, if we're going to do

this, we might as well start playing originals, because we have tons of songs lying around.'"

With the cover-band shtick long behind them, Vanderlaan, Sarhall and Davidchuk figured it was only appropriate that they ditch the cover-band name as well, though plenty of the original material they play as Llovertine—including most of the songs on their to-be-released record—are songs from the band's Wowzers days. (Vanderlaan mentions, though, that they already have a new album in the works, a more bluegrass-influenced project that they're going start work on come May with the help of producer Doug Organ.)

WITH THIS ORIGINAL PROJECT taking off, Vanderlaan's excited to release Llovertine's debut record and share the party with several of the friends he's met while gigging in Edmonton. Next Thursday's party is, he says, going to be something of a variety show; Llovertine's invited everyone from trumpet-playing school chums to members of the Uncas to share the stage. But the showcase of the evening, explains an almost giddy Vanderlaan, will be a live painting inspired by Llovertine's set and created by Lewis Lavoie which will be auctioned off at the end of the night.

"I want to be able to play and see what he's doing and sort of have him feed off of us as we're feeding off of him—sort of like the audience-band relationship," Vanderlaan explains. "I'm sure it's going to be a really great painting that'll be worth spending some money on. I think I might buy it myself—if we make enough money from the show, anyway." ▽

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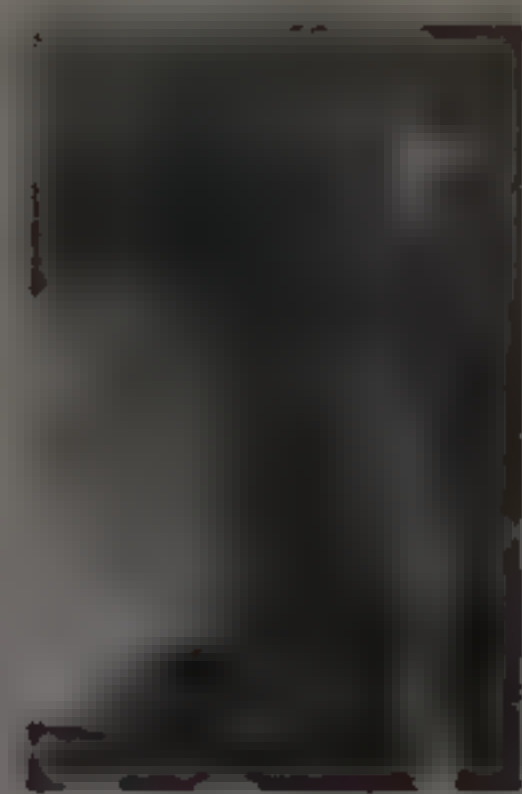
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MUSIC



music notes

BY PHIL DUPERRON
AND ROSS MOROZ

Struts to you

The Vertical Struts • With Falconhawk and Jeremy Nischuk • Seedy's • Sat, Apr 23 Seeing as roughly half of all marriages end in divorce, fans of local duo the Vertical Struts might be forgiven for assuming that the band's recent four-month break was merely a precursor to a more permanent separation. Those fears are about to be silenced, howev-

er, as the Struts prepare to launch their triumphant comeback—although, as guitarist Raymond Biesinger explains, the Struts were never about to break up, despite the worst fears of the group's fans (and, apparently, drummer Trevor Anderson).

"The summer after I graduated from university," Biesinger explains, "I was spending a lot of time doing band things, which was okay, because after you graduate you can go on living like a student for a while. But then you realize, 'Uh-oh... maybe I should pay some more attention to the real world.' So I decided I needed some time off from the band, and I told Trevor that I needed four months, and he thought I was trying to break up the band."

Despite his initial reticence, Anderson soon agreed that a brief sabbatical would be mutually beneficial. "Eventually he realized that he could use some time off too, and we decided that after four months we would be really prepared to record," Biesinger reports,

recalling the Struts' adventures in putting their music down on wax. (And you should take that phrase literally: the group's first release was a seven-inch 45 pressed on translucent red vinyl.) "The idea of what a studio can do was a foreign concept to us the first time around. When we made our seven-inch, it was very much a case of us being ambushed by the recording process. We'd very much like to do the opposite this time around."

With their upcoming full-length, the Vertical Struts hope to dispel any lingering doubts about their abilities as songwriters and musicians. "We received a lot of attention in the past, and I feel like it's time to sort of live up to that attention," Biesinger says, readily admitting that much of what has fetched the band press and buzz so far—comparisons to the White Stripes, questions about their sexuality (Anderson kisses boys, while Biesinger prefers to kiss a girl named Elizabeth) and the band's minimalist aesthetic—has very

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AND CADENCE WEAPON

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to ride with the music they play.

"You can get doubts very easily and begin to think that you're a better promoter or marketer than you are a band," he says, "and we were definitely having those doubts at one point, but we had a moment in Victoria where we were playing a show to 40 people who had never heard of us before and by the end of the night we had them dancing. At that point, I sort of realized that people understand what we're doing and all the doubt was gone." (RM)

Why? Irons

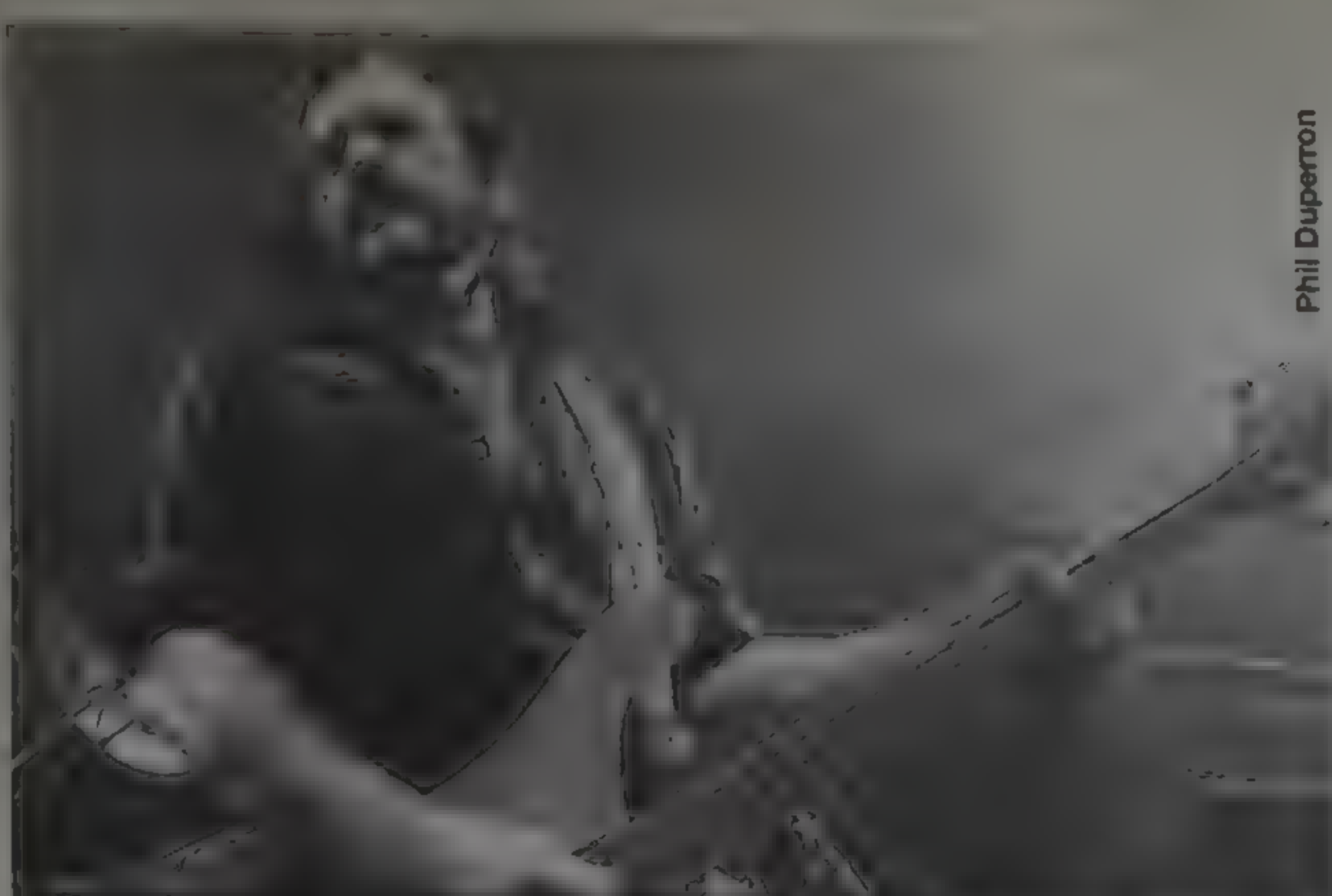
Why? • With Cadence Weapon • Seedy's • Fri, Apr 22 According to band legend, Yoni Wolf, the mastermind behind Why?, found his first four-track recorder in the basement of a synagogue while growing up in Cincinnati. He was immediately bitten by the lo-fi recording bug, and he quickly began churning out crazy beats with projects like Greenthink and cLOUDDEAD before moving to Oakland, California to join the Anticon Collective, a record label where like-minded musicians were all pooling their resources. According to Wolf, the Collective was similar in structure to Winnipeg's G7 Welcoming Committee, and as such, G7 is the ideal home for his music. "It's good," he says, "because you have a little more strength in numbers. It's like a co-op or something set up like a label. They take care of us pretty well."

After recording several solo discs under the Why? banner, Wolf has fleshed out Why? into a full band and moved it away from its folk-hop roots into a new direction. "I think that the newer stuff we're doing is a bit more pop," Wolf says. "It's sort of poetry turned into pop songs. The music is definitely quite production-based, so we use a lot of layering and a lot of interesting recording techniques and stuff like that to create sounds, as well as sampling ourselves and whatnot. But in the live situation, you have to compromise a lot of those things and rely on the song in its raw form, and try to get an arrangement that has a lot of energy. The songs sound different than they do on the record, but it works." (PD)

Dancing to the beat of a different Runner

Run Chico Run • With the Doers • Queen Alexandra Hall • Thu, Apr 28 In the words of a slogan for a fast food restaurant whose name escapes me, different is good. And in the case of Victoria's Run Chico Run, being more than a little unconventional has done nothing but bolster the duo's popularity.

"I guess maybe we've gotten more popular the weirder our music has gotten; it was probably a little more straight-up earlier on," says Thomas Shields, one half of the multi-instrumental west coast duo. Along with Matt Skillings, Shields has been honing the Run Chico Run sound since 1997, although the band originally contained four members and more traditional instrumentation. After the other two members of the group took off a few years ago, Shields and Skillings had to learn to play many instruments simul-



Phil Duperron

Motörhead • With C.O.C. (Red's) • Mon, Apr 18 • revUE When Motörhead rolls into town, even the stone-dead wake up and take notice. Celebrating 15 years of mind-blowing rock n' roll, the godfathers of speed metal delivered a show that amounted to a personal challenge to all bands in the city. Today, if you can't be at least half as good as them, don't come. Delivering a thrash around town, Lemmy may be pushing 50, but the man can still rock out with the best of 'em, and more than an hour into their set, the trio still had plenty of crowd-pleasers left to unleash. And just when the frantic pace and unholy decibel levels threatened to leave the whole room shellshocked, Philip Campbell and Mikkey Dee plunked down with acoustic guitars while Lemmy slowed things down with a harmonica for "Whorehouse Blues." Apparently old dogs can learn new tricks. (PD)

taneously, forcing Run Chico Run into the more unusual musical territory they now occupy.

But despite the general weirdness of the duo's sound, Run Chico Run seem to be attracting more diverse fans the stranger their sound gets. "When I look out into the audience, I never see just one kind of people, which is kind of neat," Shields reports. "We're not a band that is representative of any particular social group or movement, but we're probably going to have to figure out a look or something one of these days, so maybe everyone will start dressing like us."

Run Chico Run's avoidance of any particular genre probably has a lot to do with the way the band has finally embraced the local music scene in their home town of Victoria. "I think we're far more a part of the scene now than we ever were," says Shields. "I mean, we've played with Hot Hot Heat and a few bands like that, but that wasn't ever really our scene."

These days, Run Chico Run have nothing but praise for the city's musical environment. "The great thing about the Victoria scene is that it is so diverse—there's a lot of bands out there that don't sound like anything else," Shields enthuses. "Because it's such a small city, there's not really a chance for there to be all these different scenes. There's not, like, a hardcore scene—there's sort of, like, one hardcore band, but because they don't have any other hardcore bands around to listen to, they wind up not really sounding like a hardcore band anymore, which is okay." (RM)

See you next Wednesday

Wednesday Night Heroes • With Action, James T. Kirks and the Dirtbags • New City • Sun, Apr 24 (all ages) Summer is almost upon us, and for many folks that means barbecues, backyards and beer. But for the Wednesday Night Heroes, it means one thing only: time to tour.

After spending almost half of last

year criss-crossing North America, frontman Graeme MacKinnon says being at home is starting to drive him nuts. The band has been busy writing new music for an upcoming album which he says is the best stuff they've come up with yet, but he feels the band is spinning its wheels here. "We kinda took a lot of time to write new material," he says, "and it's about time to bring it out on the road and see what people think of it."

The Heroes will spend the next six weeks breaking in their new van and the new songs in Canada and the States before heading back to the studio when they get home. The new material sees the Heroes moving beyond the fist-pumping, street-punk anthems people expect them to play. "I'm really excited about it," MacKinnon says, "but I'm also a little nervous about it. We've been playing street-punk for fucking years and it's still my favourite type of music, but I think we've all grown up. We're not just listening to G.B.H. and the Clash anymore; we like tons of stuff. There's a little bit of Dead Boys in there, and Motörhead is now a huge fucking influence on us."

In the meantime, the Heroes have been laying down some demo tracks with Nik Kozub and eagerly awaiting the release of their *Move to Press* seven-inch in May. Although Edmontonians will have to wait until the band gets back to get their hands on the multicoloured vinyl slug, the Heroes have waited long enough. The songs on it were recorded long ago and were supposed to appear on a European label, who dropped them at the last minute. Since then, Luckily Charged Records (which is run by the Casualties) was there to pick it up. "Jake from the Casualties decided he really liked the songs and he didn't want to see them go to waste, so we pretty much handed him everything in a nice little package and he was super-stoked," MacKinnon says. "I can't wait for this fucking thing to come out. It's been, like, a year in the making." (PD)

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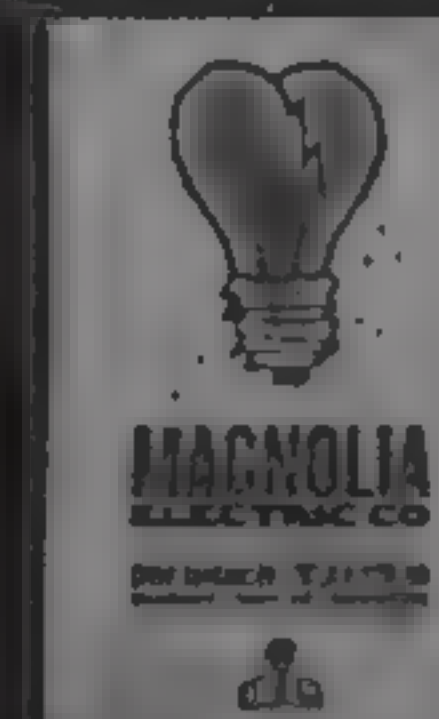


Sunday April 24
 Wednesday Night Heroes Tour Kickoff
Action (Toronto)
James T Kirks
The Dirtbags
 Doors at 7 PM / Tix at Blackbyrd, Freecloud & New City

Thurs. April 28
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Cursed
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 The Chinball Wizard Presents:
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Junior Pantherz (Saskatoon)
The Rockin' Mexicans



Sunday May 8th
 Secretly Canadian Recording Artists
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 All Ages / Doors at 7 PM

Wed. May 11th ManicMusic/Universal Recording Artist **Kinnie Starr**

Thurs. May 12th UK Punk Legends
THE VIBRATORS w/ guests

Sun May 22 Black Mountain, Blood Meridian, Pink Mountainops
Thurs. June 2 Carthou (Formerly Dan Snaith's Manitoba)
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ARDEN THEATRE Jeff Healey's Jazz Wizards; 7:30pm; \$35 tickets available at Arden Theatre box office, TicketMaster

ATLANTIC TRAP AND GILL Jimmy Whiffen

BACKDRAUGHT PUB Open stage

BACKSTAGE TAP AND GRILL Face First, 39 Fingers; \$3

BLUES ON WHYTE Lady Bianca

CANINO YELLOWHEAD W (pop/country)

CARGO AND JAMES TEA SHOPPE Open stage hosted by Ron Taylor; 7:30-10pm

CEILI'S Screech; 9pm

COMMUNITY HALL PUB Open stage hosted by Alberta Crude; 6-10pm

DUKE OF ARGYLL PUB Leigh Friesen

DUSTER'S PUB Jam hosted by Brian Petch

FOUR HORSES Main Room

GRINDER Open stage hosted by Chilli-D-Fiddy; 9-12pm

J AND R BAR AND GRILL Open stage with The Poster Boys (pop/rock/blues); 8:30pm-12:30am

NEW CITY LIKWID LOUNGE Benefit concert; \$5

POWER PLANT The Weakerthans, The Constantines, Five O'Clock Charlie, AA Soundsystem; all ages licensed event; sold out

SIDETRACK CAFÉ Big John Bates and the Voodoo Dollz, The Rowdymen, Rocketone; 8pm; \$10 (door)

CLASSICAL

STUDIO 27 Ayako Tsuruta (piano); 7pm; free

DJS

ARMOURY Vintage Thursdays: retro rock, dance and old school hip hop

BACKROOM VODKA BAR Animation Station: tnp hop, drum 'n' bass with MC Deadly, Gundam, Dale Force

BILLY BIRD'S LOUNGE Escapade Entertainment

BLUES ON WHYTE Thrump: intronica with the DDK Soundsystem

BURRY'S NIGHTTIME DJ Squiggles

ESCAPE ULTRA LOUNGE Thursday Ladies Night: Top 40, R&B, retro with Urban Metropolis

FLYING MONKEY'S Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

SPARKY MONSTER Substance Thursdays: with

Urban Substance Sound Crew, Invoiceable, Spincycle, J-Money, Shortround, Echo; 9pm; no minors; no cover (before 11pm)/\$5 (after 11pm)

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

NEW CITY LIKWID LOUNGE Rub A Dub Thursdays: Reggae, ska, dub with Jebus and His Apostles

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests; no minors

POWER PLANT Ship Night for resident students

RED STAR Underground Hip Hop Night: with DJ Mumps, DJ Dusty Crates

RENDEZVOUS Metal Night with DJ McNasty

THE ROOST Rotating shows: Stucky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

SAPPHIRE RESTAURANT AND LOUNGE Thursday: funk with DJ Leanne Fong

SAVOY Funk and downtempo with Ben Jamin

SEEDY'S DJ night

STOLLI'S ON WHYTE Top 40 dance, R&B

VELVET LOUNGE Substance: hip hop/R&B end of exams jam with Spincycle, Invoiceable, J-Money, Sean B

VICTORY LOUNGE WLCM Thursdays

WUNDERBAR PUB BRAUHAUS DJs Wunderbar Hofbrauhaus: Punk with Robin Schreffel

FRI LIVE MUSIC

ATLANTIC TRAP AND GILL Jimmy Whiffen

BART'S BAR AND GRILL Lucky (blues/roots); 9pm-1am; no minors

BELLA BEANS COFFEE CAFÉ Acoustic open stage; 7:30-10pm

BLIND PIG The Whiskey Kings (blues)

BLUES ON WHYTE Lady Bianca

CANINO YELLOWHEAD W (pop/country)

CEILI'S The Kick It Bros; 9pm

DUKE OF ARGYLL PUB Leigh Friesen

FLYING MONKEY'S Rock Bingo

J.J.'S PUB Course Addition (rock)

JEFFREYS CAFÉ AND WINE BAR Harley Symington (jazz); 7:30pm, \$7

POWER PLANT The Weakerthans, The Constantines, Chad Van Gaalen, Fractal Pattern; all ages licensed event; sold out

RED'S David Lee Murphy, guests; no minors; 7pm

SEEDY'S Why?, Cadence Weapon

SIDETRACK CAFÉ Ellis, Terra

Firma, Wafer Thin Mint; 8pm; \$7 (door)

UNION HALL Quiet Riot, Right In The Eye; 8pm (door), 9pm (show); \$12; tickets available at TicketMaster, Union Hall

URBAN LOUNGE Mo Bad Ass featuring Earl from Wide Mouth Mason; \$5

VICTORY LOUNGE Metal: Hosted by The Vindictive Bastard; Occams Razor, Black Sky; 8pm

YARDBIRD SUITE NOJO; \$14 (member)/\$18 (guest); 8pm (door), 9pm (show); tickets available at TicketMaster

CLASSICAL

WINSPEAR CENTRE presented by the Edmonton Symphony Orchestra, Yves Abel (conductor), featuring Isabel Bayrakdarian (soprano), University of Alberta Madrigal Singers (Leonard Ratliff, director); 8pm; \$21-\$56; tickets available at the Winspear Centre box office 428-1414

DJS

ARMOURY Fishbone Fridays: Top 40 downstairs/retro 80 upstairs

BOOTS Retro Disco: retro dance

BURRY'S NIGHTTIME Dance party with DJ Alvaro

CALIENTE Funktion Fridays: Rock with DJ Invoiceable, 10pm; no minors; no cover (before 11pm)/\$8 (after 11pm)

DECADANCE Ladies Night: Deep sexy funky beats with DJ Smoov and guests; no cover

DEWEY'S LOUNGE Outrageous Fridays: Hip-hop/urban with Jsmilz

ESCAPE ULTRA LOUNGE With Urban Metropolis

GAS PUMP Top 40/dance with DJ Chnstan

HALO Mod Club: '60s with DJ Blue Jay, DJ Trav VD; \$5

NEW CITY LIKWID LOUNGE Your Weekly AA Meeting: with Anarchy Adam and Jebus

NEW CITY SUBURBS Trasheteria: Dogbeat, yipsy-core, hairhop with Micropulse and Miss Mannered

ONE ON WHYTE Retro, top 40, R&B with DJ Crownroyal

POWER PLANT Top 40 with DJ Redpoint

RATT Immediate Gratification Fridays: with DJ Kung Fu Grip

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak Downstairs: DJ Jazzy; \$4 (member)/\$6 (non-member)

RUM JUNGLE Peoples DJ Spinning

SAPPHIRE RESTAURANT AND LOUNGE Deep House with Friday resident DJ Luke Morrison

SAVOY DJ Busy B; no cover

STANDARD Live to Air 96X Fridays: Hosted by Harman B and DJ Kwake, live to air

STONEHOUSE PUB Top 40 with DJ Chad

VICTORY LOUNGE Sinclair, Metal Fridays: Hosted by The Vindictive Bastard and guests

YARDBIRD SUITE Modo Trio;

SAT LIVE MUSIC

ALLEGRO ITALIAN KITCHEN Terry Jordan (jazz piano); 7-10pm

ARON THEATRE CLUB Vollrath (30th anniversary and CD release); 7pm; \$19.50; tickets available at TicketMaster

ATLANTIC TRAP AND GILL Jimmy Whiffen

BART'S BAR AND GRILL Lucky (blues/roots); 9pm-1am; no minors

BELLA BEANS COFFEE CAFÉ Kevin Smith and Rhonda Lynn (swing/jazz duo); \$7

BLACK DOG FREEHOUSE Jay Dunphy; 4-6pm; no cover

BLIND PIG The Whiskey Kings (blues)

BLUES ON WHYTE Lady Bianca

BONNIE DOON COMMUNITY HALL Harry Welling with Sinead Welling, Jim Braiden, Peter Sanderson, John Spear; songwriters circle featuring Bob Jahrig, Robin Hunter, John Spear; 7pm (door); \$12 (adv)/\$15 (door); tickets available at Altie Myhre's, Blackbyrd

CANINO YELLOWHEAD W (pop/country)

DUKE OF ARGYLL PUB Leigh Friesen

DRUID (JASPER AVENUE) The Shufflehound with "Uptown" Freddy Brown (blues/roots); 4-7pm

FOUR HORSES Main Room

J.J.'S PUB Course Addition (rock)

MEGATUNES Falconhawk; 3pm

ORTONA ARMOURY BEAMS concert with LEO.IX, Don Ross, Killers Lose in the Parking Lot, Phil Jagger, J. Styles; 8pm; \$7 (door)/\$5 (BEAMS member)

POWER PLANT Old Reliable (CD release party), Melissa Stefannw, Darcy Whiteside, The Swifys, The D Rangers; no minors; 8pm (door); \$15 (adv); tickets available at Blackbyrd, Listen, Freecloud, Megatunes, HUB, SUB, CAB, ETLC info desks

QUEEN ALEXANDRA HALL Penny Lang with Dave Clarke; 8pm; \$15 (adv)/\$17 (door); tickets available at TIX on the Square

RED'S Godsize (tribute to Pantera); no minors; 8pm (door); \$7

RED STAR ARTS MARKET Open stage; 2-4pm; free

SEEDY'S Vertical Struts, Falconhawk, Jeremy Nischuk

SIDETRACK CAFÉ Painting Daisies, Ben Sures; 8pm; \$10 (door)

UNION HALL The Tea Party, Project Orange; 8pm (door), 9pm (show); \$29.95; tickets available at TicketMaster, Union Hall

VICTORY LOUNGE Sinclair, The Night Life, Robyn Bright; DJ Mittens and Bob Crane; no minors

YARDBIRD SUITE Modo Trio;

\$7 (member)/\$11 (guest); 8pm (door), 9pm (show); tickets available at TicketMaster

CLASSICAL

CONVOCAION HALL Deep Down: Edmonton Composers Concert Society (ECCS) featuring Harry Spamaay (bass clarinet), Silvia Spamaay Castillo (organ); 8pm; \$15 (adult)/\$10 (student/senior)

STONEFRONT STUDIO A Night at the Movies: Wine, Women and Song; 8pm; \$21 (adult)/\$15 (student/senior); tickets available at TIX on the Square

WINSPEAR CENTRE Master presented by the Edmonton Symphony Orchestra, Yves Abel (conductor), featuring Isabel Bayrakdarian (soprano), University of Alberta Madrigal Singers (Leonard Ratliff, director); 8pm; \$21-\$56; tickets available at the Winspear Centre box office 428-1414

DJS

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BOOTS Flashback Saturdays: retro dance, house with Derrick

BURRY'S NIGHTTIME Arrowchaser

DECADANCE with Lo and Tomek

ESCAPE ULTRA LOUNGE Urban Metropolis

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI Supreme Saturdays: Urban with Elite Sounds, Invoiceable, Big Sun, Shoka-Sean; 9pm; no minors; no cover (before 10pm)/\$6 (after)

HALO House with DJ Jr. Brown, Winston Roberts, Remo; no minors

HOT HORSE party with DJ 420

NEW CITY LIKWID LOUNGE Ass Shakin' Funk with Cool Curt and Breakfluid

NEW CITY SUBURBS Punk/alt/pop/dance with Blue Jay and Nikrofeelya

ONE ON WHYTE Music 4 The Masses: Retro, top 40 R&B with DJ Crownroyal

RED STAR Indie rock, hip hop, rock, Brit pop with 3 Master F

RENDEZVOUS Punk/metal with DJ Night with Orgasmatron and Bloodcum

THE ROOST Upstairs: Monthly theme parties, new music with DJ Jazzy

Downstairs: Retro music with DJ Dan and Mike; \$4 (member)/\$6 (non-member)

RUM JUNGLE Rum Jungle legendary Saturdays: Hip Hop, Old School and R&B

SAPPHIRE RESTAURANT AND LOUNGE Unique house beats with Saturday resident DJ Tripswitch

STANDARD Live to Air 96X Rap battle with DJ Weez-L and Feat, Checkmate, Cardinal Bishop; 8pm

STONEHOUSE PUB Top 40 with DJ Chad

GUIDE

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Cooper's Cobras; 8pm; \$7
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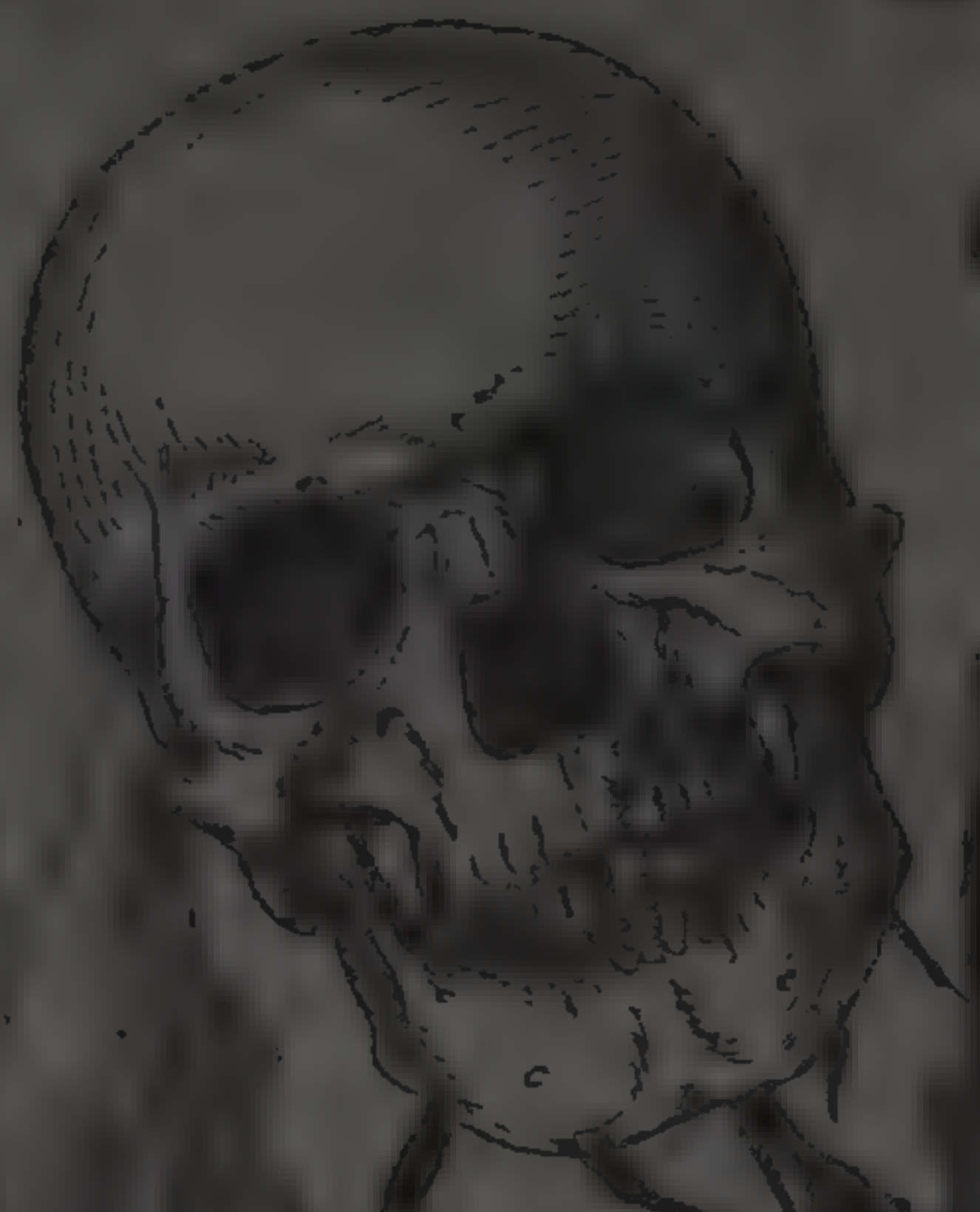
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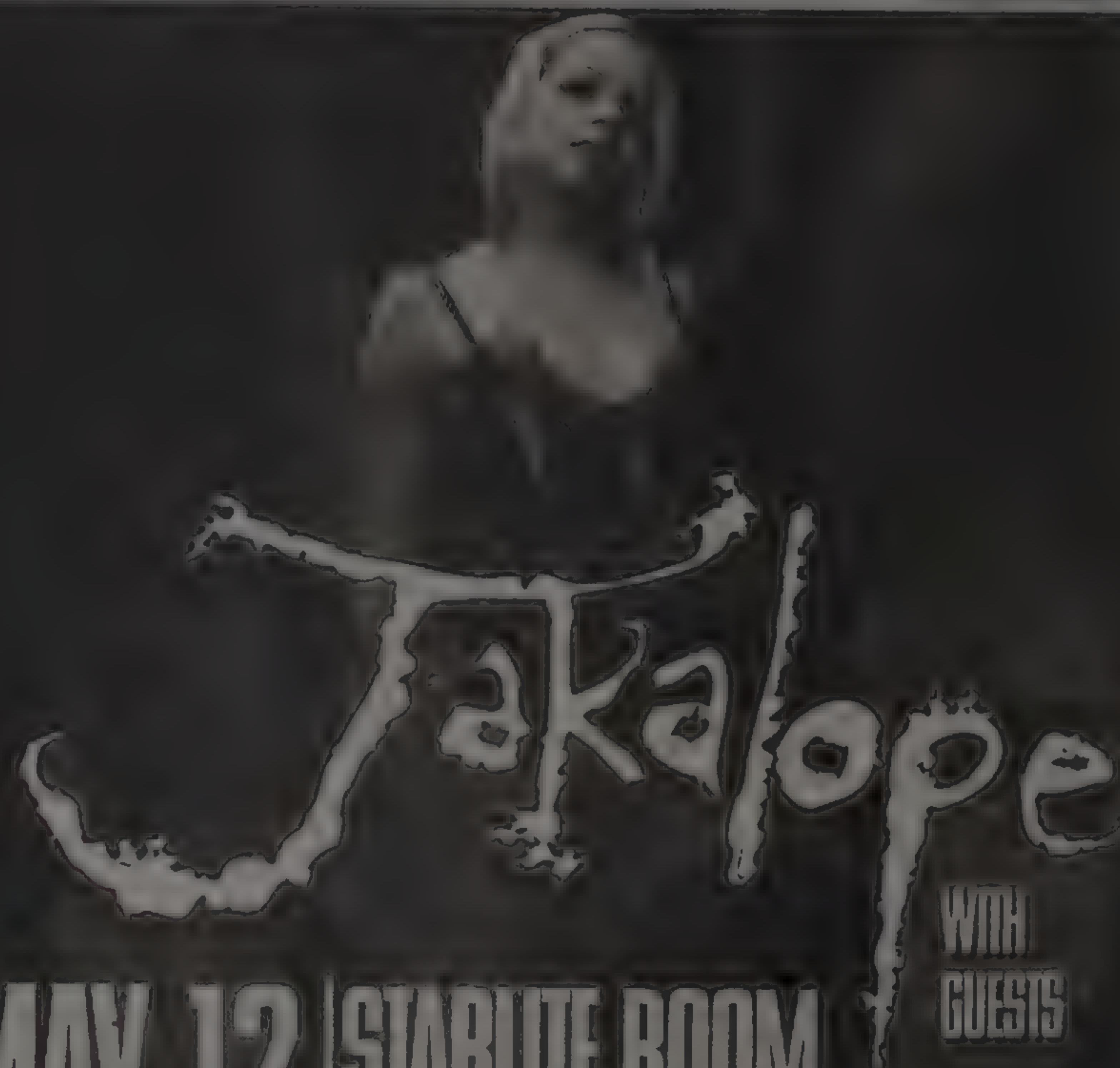
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The Hilles are alive with the sound of music

Busy Vancouverite Veda Hille has two very different new discs in the offing

BY STEVEN SANDOR

It's hard to tell if Vancouver songwriter Veda Hille is more excited about the upcoming release of her new album *Return of the Kildeer*, or the upcoming release of *Ablum*, a collection of rock 'n' roll children's

songs by her band, Duplex.

Indeed, few artists could boast two album releases as stylistically different as the two albums Hille will be pushing at her show this week in

PREVIEW SONGWRITER

Edmonton. According to Hille, *Return of the Kildeer* will continue her established tradition of mixing folk and avant-garde influences into her piano-led compositions, whereas *Ablum* sees her as part of a combo

that includes members of Vancouver buzz-bands P:ano and the Beekeepers, with a three-year-old and two preteens thrown in the mix. While Hille's music is challenging, Duplex's music will have adults chuckling as the children sing about important topics such as their favourite animals and having to pee. "It is a children's album," says Hille over the phone from Vancouver. "But I think it's also a great indie-rock record—just that the songs are about pets."

Duplex began when Hille was asked to do a song that would go

with a children's book. A group of Vancouver bands including Destroyer and P:ano (for whom Hille's husband Justin Kellam is the drummer) had put out a compilation of songs for children, to which Hille contributed. And so, to write the songs, Hille gathered her husband, step-daughter and the kids and adults who live in their duplex for a series of recording sessions. The kids were given freedom to write songs. "They were so keen and so bored," sighs Hille. "The girls wrote songs. They

did great work. But they didn't have the patience when it came to mixing. They wanted to play videogames. The kids were left with what they wanted. Kids can come up with some amazing things when they are left to themselves."

Duplex won't be the only change Hille's longtime fans will need to get used to. *Return of the Kildeer* features some of Hille's favourites among the material she's written over the past

SEE PAGE 3

Wed May 11

KILDEER & COMPANY

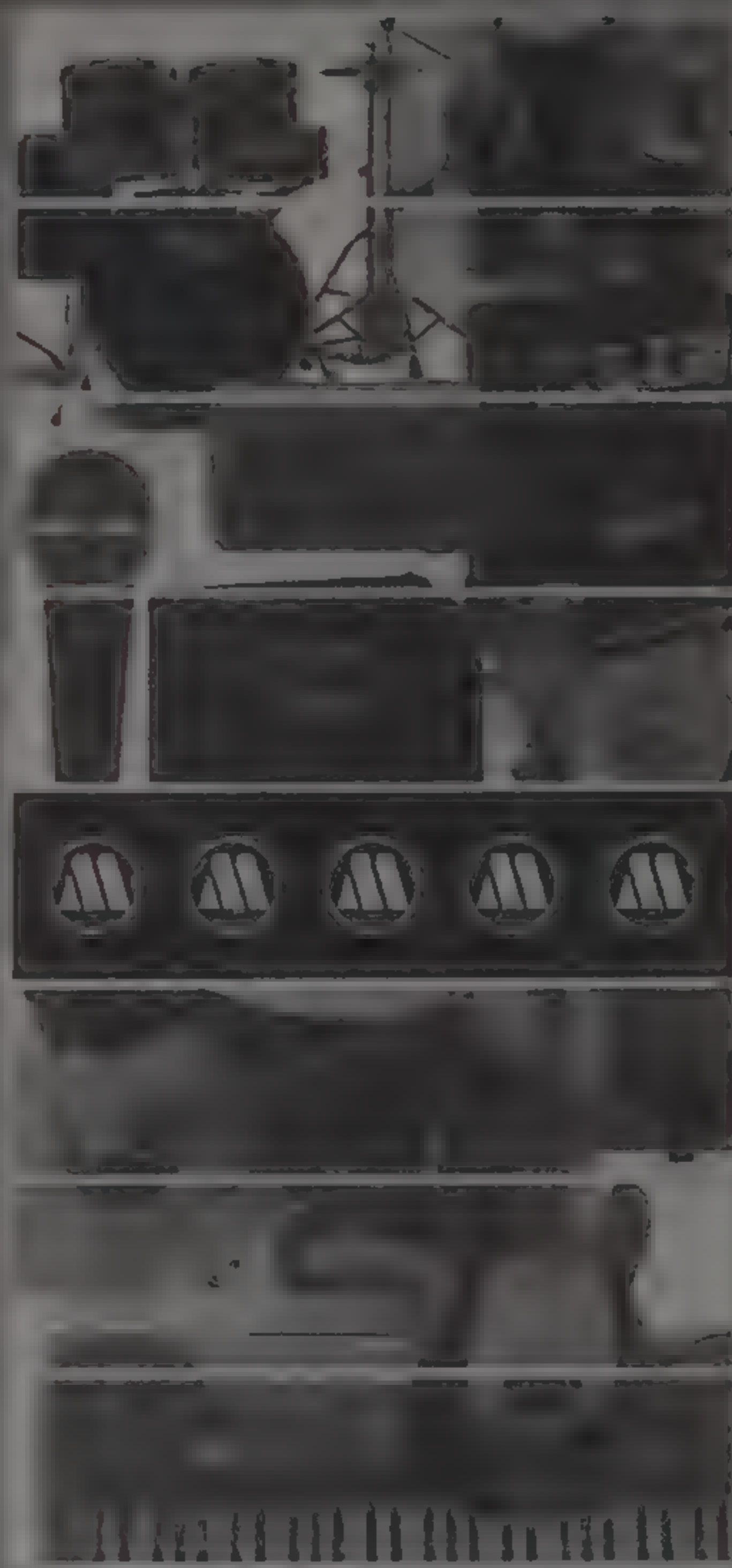
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PHIL DUPERRON

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the fury of punk to create a new sound. With their dark, minimalist sound (called "crossover") on their albums, headbangers and punks could finally agree on something other than where and when to duke it out.

Drawing on these early, noisy influences, Toronto's Cursed have

been kicking shit up since forming four years ago. While many bands tend to tone things down after a while, lead singer Chris Colohan says Cursed isn't ready to turn down the volume just yet. "We never really got out of that," he says. "It's the music we've always played—ugly, loud, dark."

Luckily, loud and fast music is hot right now, and Toronto is quickly becoming ground zero for a new generation of heavy bands. "It's really, really fucking good right now," Colohan says of the local scene. "It's just that there are a lot of bands that

are really refining what they do and playing their music well to so many different departments—bands that came from a similar background but play music that's completely different like the Constantines and

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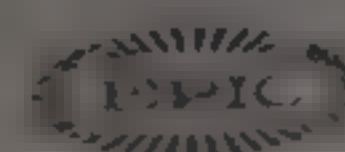
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Their moment of *Truth*

With *The Burning Truth*, Old Reliable's smouldering career may be about to catch fire

BY DAVID BERRY

Shuyler Jansen pauses a moment, pondering his response. If the silence were any longer, you'd wonder if he actually heard you. But, finally, he decides on what he's going to say.

"After 10 years, you know, your optimism is sort of gated, to a certain amount," he says in his slow, deliberate manner. "But I'm a strong believer in that if you work hard, stuff will come your way. It might not come soon—it might be after we're dead, you know, but as long as we keep making records and stuff... We're more of an NRBQ, like a band that will be around for a long time, and we'll be 15 years into our career before people notice us. I'm not sure how it's going to work, really."

Jansen, for the few unaware, is the co-singer/co-songwriter/co-guitarist for Edmonton alt-country five-piece Old Reliable, quite arguably the premier act on a pretty talented scene. For just over 10 years now, Jansen and his bandmates—fellow singer/songwriter/guitarist Mark Davis, singer/guitarist/keyboardist Shawn "Swift" Jonasson, bassist Tom Murray and new drummer Mike Silverman—have been a staple of the Edmonton music scene; they made a splash with their phenomenal second and third records, the Davis-driven *The Gradual Moment* and Jansen's pet *Pulse of Light Dark Landscape*, not to mention boasting one of the better live shows around town.

And now, finally, it seems as though people outside this fair city

are starting to take notice. The band recently returned from a successful trip to the South by Southwest Festival in Austin, Texas, they're slated to appear in the Alberta Scene showcase in Ottawa later this year, and they've even drawn interest from Americana label Loose Records, who approached the band with the prospect of releasing a "best of" compilation in the U.K.

Jansen credits the recent attention to the band's growing maturity. "We moved so slow for the first five years, as far as doing anything extroverted," he explains. "We were kind of lost in our little world. The first few years we would practise almost every night, but it was more of just a real musical bond thing with each other, just an excuse to get together and have fun. And then, you know, obviously, we've grown extroverted now, and we're better at doing the menial things you have to do to get radio play and press and book tours—all that stuff is really hard work."

"I think that as far as what's going on now," he continues, "we've been really buckling down and doing our work, and we've assembled a good team of people in the last year. It took us a long time to find a group of people who care about us—we're not necessarily the easiest guys to make friends with, and we're not the most approachable people either, because everyone's got their own aura about them."

THE NEWS OF THIS unapproachable aura comes as a bit of a surprise, given the band's down-to-earth reputation. And though Jansen admits that Old Reliable is pretty much "as un-rock-star as they come," he does feel the band has a certain mystique.

"I tend to think that, with any band, you tend to develop this kind of silent communication, and you're always hanging out together, and it appears like it's a clique to people," he says, pausing frequently to choose his words. "It's not—obviously, we're all up for making new friends and meeting other people and stuff, but it's gruff bunch of people sitting at a table, and a moody bunch of people too, because we spend a lot of time with each other, and I think everyone's got so much going on in their psyche."



And recently, continues Jansen, that gruff bunch of people has undergone a bit of a change: longtime drummer Scott Lingley is no longer with the band, having been replaced by original drummer Mike Silverman.

"I think what it will change—and what's sort of what we wanted to accomplish by changing drummers—is that we just want to go down a different road," Jansen says. "We just want to explore, maybe, just less of a rock side of ours and just, well, learn some new ways of playing songs."

Bands hit limits, they hit walls, and you have to find ways to get around them or get over them. And sometimes, unfortunately, it involves replacing members in your band.

"And, you know," he continues, "this is speaking as a songwriter, which is a real selfish perspective, but unfortunately—and I'm not really ashamed to think this way—I think selfishly about how to make my songs better, and how to make Mark's songs better. So yeah, I think it's really going to send us off in a different direction. Mike's really an aggressive personality too, and he's got a lot of opinions—he listens to a lot of music, he buys a lot of music, so he knows what's going on, and to have him come in and take charge like that, it's like he never left."

SILVERMAN, who spent the last nine years in Toronto working in the healthcare industry, laughs at the suggestion that he has an aggressive personality, but he doesn't necessarily deny it either. "It's been pointed out to me a couple times since I've been here, so I guess it's true, and hopefully it's meant in a good way," he says with a touch of an Ontario drawl. "It's kind of a subconscious thing with me, and I don't know that I'd be able to do it with any other band necessarily, but yeah—if I see a shitty mess, then I feel it's natural for me to clean it up or try to clean it up or to try to get it cleaned up.... Maybe that's how I got in the healthcare system somehow."

And Silverman is hardly coming in cold: besides helping found the band and playing some percussive parts on both *The Gradual Moment* and *Pulse of Light Dark Landscape*, Silverman has known the band, particularly Jansen, for some time. "Shuyler and I have known each other since we were in junior high; we grew up playing music together," he says. "I mean, anyway—and, I think, for both of us—it feels very natural to play together. We grew up as a rhythm section—he was playing bass and I was playing drums—so this is slightly different, but still. And I've known Mark for a long, long time, and the rest of the guys, too—Shawn and Tom, I feel really comfortable around them, and it's all really cool."

NOW THAT THE LINEUP has been adjusted and the group has settled in, Old Reliable is ready to head back onto the road in support of their newest album, the heavily rock-influenced *The Burning Truth*. Though Silverman admits that he's never really toured before and doesn't know what to expect, Jansen (who recently returned from touring in support of his solo disc *Hobotron*) is ready to face the road and its tribulations after a year spent mostly recording. "I really love the studio," Jansen says. "Being in the studio is awesome, because what you do is right in front of you; it doesn't get lost in memory. But at the same time, that's the exact reason I like playing live—it's gone as soon as you've done it."

"Playing live, to me, seems like under work on the whole," he adds after a brief pause. "When you're on tour, you spend so much time being a driver and so much time being a dadie and so much time being a babysitter—like, 'Where are we going to eat? Where are we going to get hotels?' Real sort of caveman things—modern caveman things. Our playing time is cut down to an hour or two a day, but the rest of the day is still spent working. I do like playing live, but I hope one day we can get the *Star Trek* teleporting thing going on, and we can just get popped onstage somewhere, do a set and then get zapped somewhere else where we can play some more."

Until that day arrives, though, Jansen and his bandmates will have to live the life of modern cavemen. And though Jansen admits he has a tendency to get a bit wound up from time to time, whether it's about tomorrow's tour date or whether Old Reliable is finally going to get some national/international headlines, he figures it's pretty much just a part of his own psyche. "I don't know—for me, it's like, definitely, I should always learn how to relax more," he explains. "I get wrapped up in shit all the time, but then, you know, I'm a songwriter. I'm supposed to be a little obsessive." ☐

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Veda Hille

Continued from page 32

four years, including a series of songs about East Vancouver and commissioned work she's done for theatre projects in her home city. But this time out, she made the rather daring decision to not sing all of the songs. "One of the major differences is that I used different vocalists," she says. "I didn't sing leads on five of the songs. I think the first reason I did this is because I'm more into musical theatre, and I like the idea of having different voices in the songs. The second reason is that I love mixtapes. My husband makes awesome mixtapes, mix CDs. I like the flux of hearing different vocalists."

INCLUDING COLLABORATIONS and commissions, *Return of the Kildeer* will be Hille's 11th album in 12 years—that's a very prolific rate in today's world, but Hille admits that when she began the recording process, she felt

like this would be the end of the line. "I approached this album like this was the last Veda Hille record I was ever going to record," she says. "You would think when I looked at the album that way, it would have made things more intense. But it didn't; in fact, it really helped ease the tension. And the way the band played the music was like it was just

**I approached this album like this was the last
Veda Hille record I was ever going to record**

tossed off. I didn't worry about it. But as soon as I was done the record, I was already thinking about the next one. I just signed a three-record deal. I'm not going to stop. I am not allowed to stop."

That three-record deal was with Ape Records, the British label owned by XTC's Andy Partridge. She will be heading to the U.K. after her Canadian dates are done to meet and work with the English pop god. "Yes, Andy

Partridge called my manager him- self," laughs Hille. "And my manager didn't know who he was! But I thought that was sort of sweet. I always knew that I was going to do anything outside Canada that I would need the help of another artist. And that's what happened. I know that I am not obviously marketable, but that's

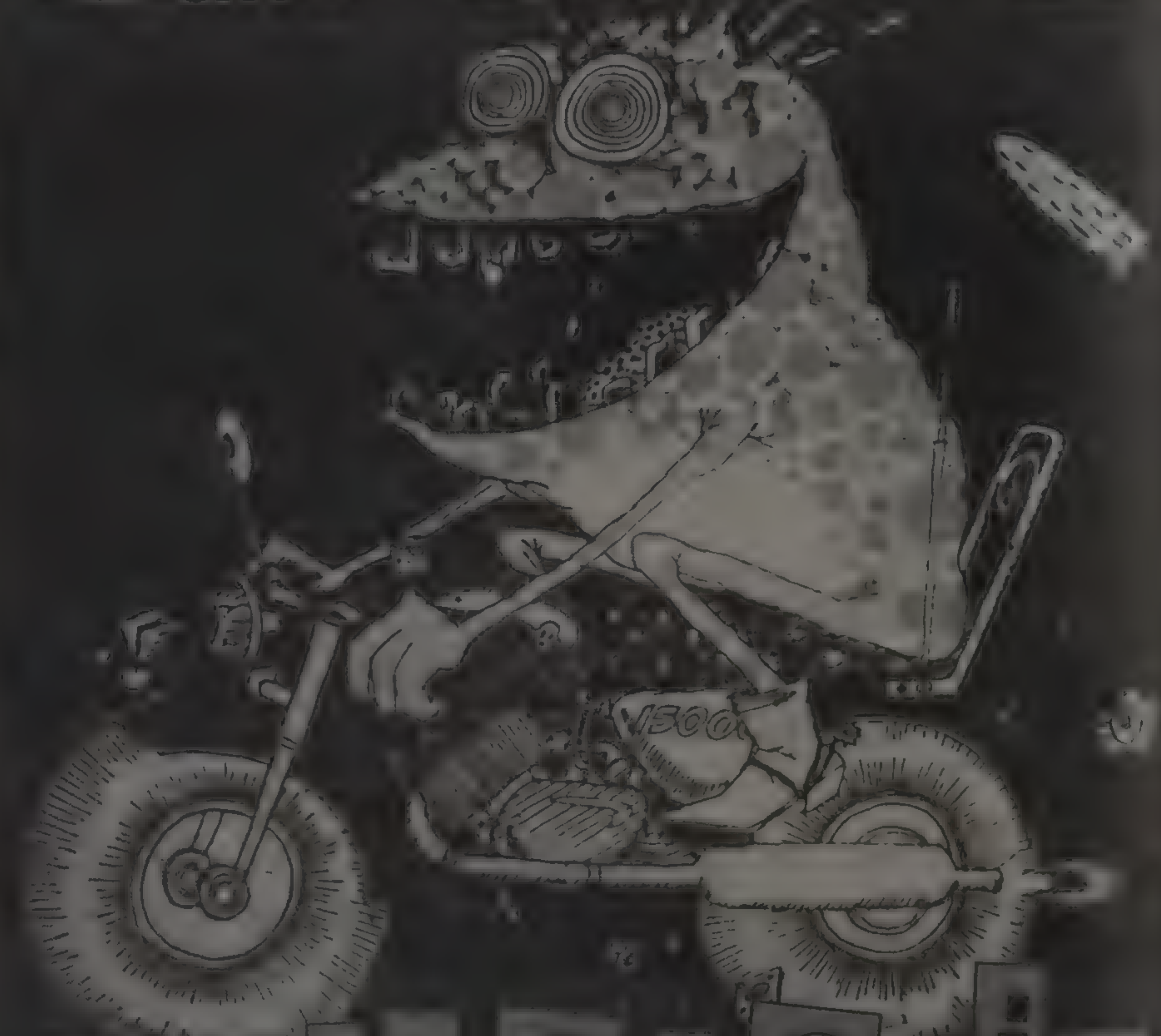
n't stopped me yet."

When Hille returns, she will be on new material, and even more Duplex stuff. Fellow Duplex resident Annie Wilkinson is expecting—Hille's excited about the possibility of the band getting a new member. "We are hoping for a cellist!"

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Continued from page 33.

...have 1979."
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...Cursed has just
...their sophomore disc *Two*
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...this will be the band's first
...the prairies, they've spent
...a lot of time touring out east and in
...the States, and just got back from a

40-date European tour. "You can go pretty much anywhere in the world if you time it right and you do it right," says Colohan. "And people there are really different and their mentality is definitely really different too. It's great—it's so hospitable and welcoming. People just treat you differently than people do in the west."

WHILE CURSED'S SUCCESS HAS BEEN them taking on progressively larger stages, like all true punk bands, they

don't hesitate to play any venue that becomes available. "We always end up with the odd show that's in a house or a hall or a basement," he says, pointing to the house party they played in Wales as an example. "It was great, 'cause it was the only show on the whole tour that was like that and we're a lot more comfortable and familiar with being that close to the people. It's a really an important part of what we do, to be that close to it. When you don't ever

get to play dingy basements, you get to miss it."

Another aspect of their roots that the band refuses to leave behind is their desire to use their music to draw attention to the problems they see within society. Living in downtown Toronto brings Colohan face-to-face with a host of issues every day, encounters that provide fuel for his creative fire. Although he doesn't see Cursed as being overly political in the traditional sense of the word,

he can't help but broadcast his opinions with the band's music. "If your music is a medium for the things you don't like around you," he says, "I don't know how you can avoid being political." ☐

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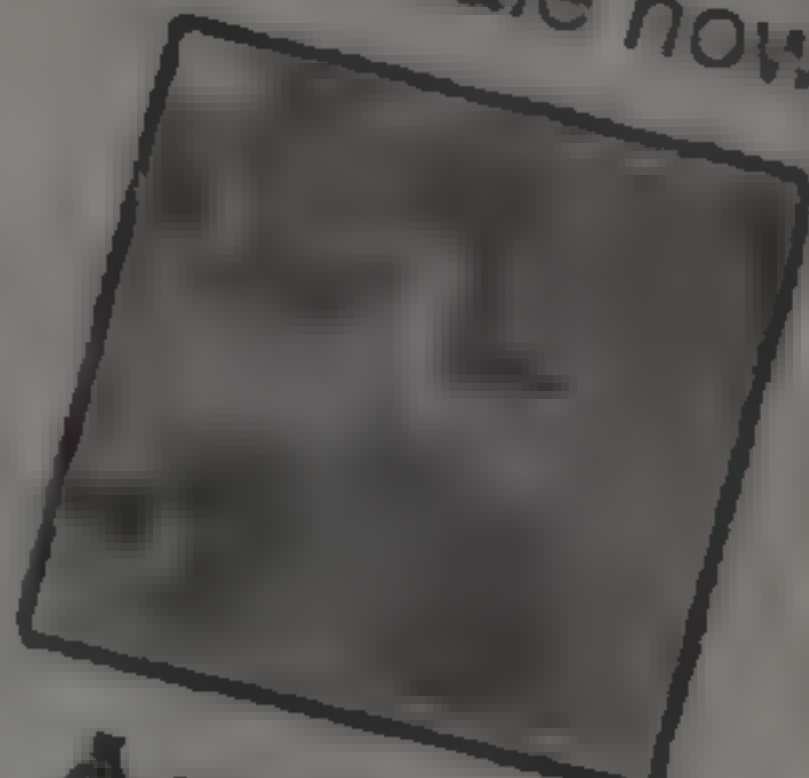
1. Mary Gauthier - Mercy Now (lost highway)
2. Jack Johnson - In Between Dreams (brushfire)
3. Bloc Party - Silent Alarm (Vice)
4. Mars Volta - Frances The Mute (universal)
5. M.I.A. - Arular (xl)
6. Choke - Slow Fade or How I learned To Question Infinity (smallman)
7. Beck - Guero (interscope)
8. Queens Of The Stone Age - Lullabies To Paralyze (interscope)
9. Ian Tyson - Songs From The Gravel Road (stony plain)
10. Roots Manuva - Awfully Deep (big dada)
11. Kathleen Edwards - Back To Me (maple)
12. Bright Eyes - I'm Wide Awake It's Morning (saddle creek)
13. Magnolia Electric Co - What Comes After The Blues (secretly canadian)
14. Blue Rodeo - Are You Ready (warner)
15. Martha Wainwright - Martha Wainwright (maple)
16. Mark Bittles Project - urgency! urgency! emergency! (rectangle)
17. Regina Spektor - Soviet Kitsch (sire)
18. LCD Soundsystem - LCD Soundsystem (dfa)
19. Damien Jurado - On My Way To Absence (secretly canadian)
20. Millencolin - Kingwood (burning heart)
21. Iron & Wine - Women King (sub pop)
22. Louis XIV - The Best Little Secrets Are Kept (atlantic)
23. The Kills - No Wow (rough trade)
24. Bright Eyes - Digital Ash In A Digital Um (saddle creek)
25. Arcade Fire - Funeral (merge)
26. Antony & The Johnsons - I Am A Bird Now (secretly canadian)
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BY DAVID STONE

You got Verved

No more snow. Please—give spring a chance. That's all I'm asking, and I'm sure everyone is sharing the sentiment right now. We've suffered under the weather long enough that we landlocked prairie folk deserve some sunshine and warmth.

So as the patios open up and we start to spend our evenings watching the sun set and plotting our evening's adventures, I'm filled with hope that Edmonton's cosmopolitan side will begin to show itself. I want to see more people going out and enjoying all the little things this city has to offer for nightlife, because there's plenty of nice lounges beginning to crop up, with whispers of a few new nights and clubs opening very soon.

This weekend, however, the hardcore partiers of this city are definitely heading deep inside the Polish Hall for a proper heads-down all-nighter. Saturday night sees Boodang back in the city with **New World Order**, a spring-

time bash co-produced with Subterranean Sound and Twisted Productions. For this annual celebration of the fabled Four Twenty (which SubSound usually marked in past years with smaller parties) locals will enjoy a beat-heavy lineup fronted by trance megastar Ferry Corsten, jungle legend Kenny Ken and his wicked MC Fearless. Plenty of locals are making up the rest of the card. If you don't have a ticket yet, you can grab one at Foosh, Underground or Colourblind.

Or course, you might not be in a mood for a full-bore ripper, which



isn't a bad thing. I plan on passing the week listening to my new copy of **Verve Remixed 3** (Verve/Universal). Each volume in this series, in which the seminal jazz label turns over parts of their incredible catalog to the best remixers and producers in dance music, has been better than the last. *Remixed 3* begins with a breathless rework of Nina Simone's "Little Girl Blue" by the Postal Service, and it

falls hard from there. Adam DeLia shows a lighter side to his rocking breaks sound with his interpretation of Sarah Vaughan's "Fever," and RJD2 gets deep into the minimalist of Astrud Gilberto's "Gentle Breeze Elsewhere." Junior Boys get a hold of Billie Holiday's "Yesterdays" with hypnotic results, followed by the conclusive "Baby, Did You Hear?" by Dinah Washington and mash-up kingpin Danger Mouse.

The stereo has also been getting some heavy abuse from the new Bloc Party album, *Intermittent Combustion*. If ever I've heard one. If the Rapture got the indie kids dancing, then the Bloc are going to keep them turning until dawn with their agit groove. There's also the self-titled debut of new wavers the Bravery in rotation, as well as the new Kasabian disc and the new Gorillaz single, "Feel Good Inc."

But the real treats I keep turning to are a batch of clever mash-up bootlegs I found on the web, primarily off of French sites. Among them are cutups of the Beatles' "Come Together" and Nine Inch Nails' "Closer," and imaginative collisions between the Killers, Stevie Wonder and the Clash. Most of these works come from the twisted mind of DJ Zebra, who also has a number of brilliant mixes out there that will rock any party you might have. Especially one on the deck, watching the sun set. ☺

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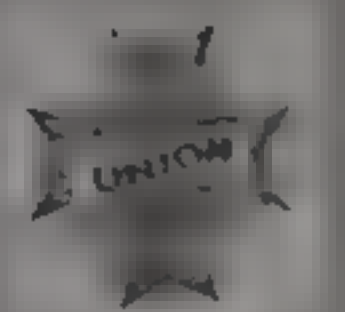


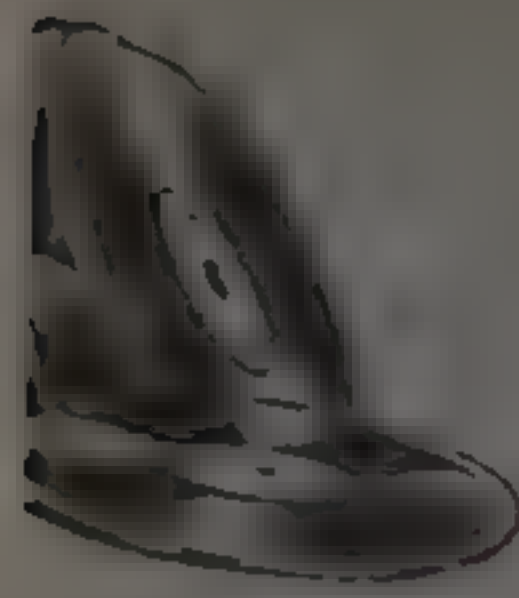
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BY STEVEN SANDOR

THIS WEEK: Wayne Lavalley discusses Led Zeppelin's *IV*

In pretty much any debate about which album can truly be called the monster of all rock records, Led Zeppelin's *IV* is going to be one of your major contenders.

An instant classic when it was released in 1971, *IV* (or *Zoso*, as it has been known in some circles due to the fact the four runes on the album covers

look like they spell out that nonsense word) saw Robert Plant, Jimmy Page and Co. combine their love of the blues with the very particular blend of heavy rock that had characterized their first three albums. For Vancouver-based guitarist and performer Wayne Lavalley, Led Zep's most revered effort is the album that most influenced his decision to become a musician.

"I was raised on classic rock," says Lavalley, who recently played in Edmonton to support his 2004 album *Green Dress*.

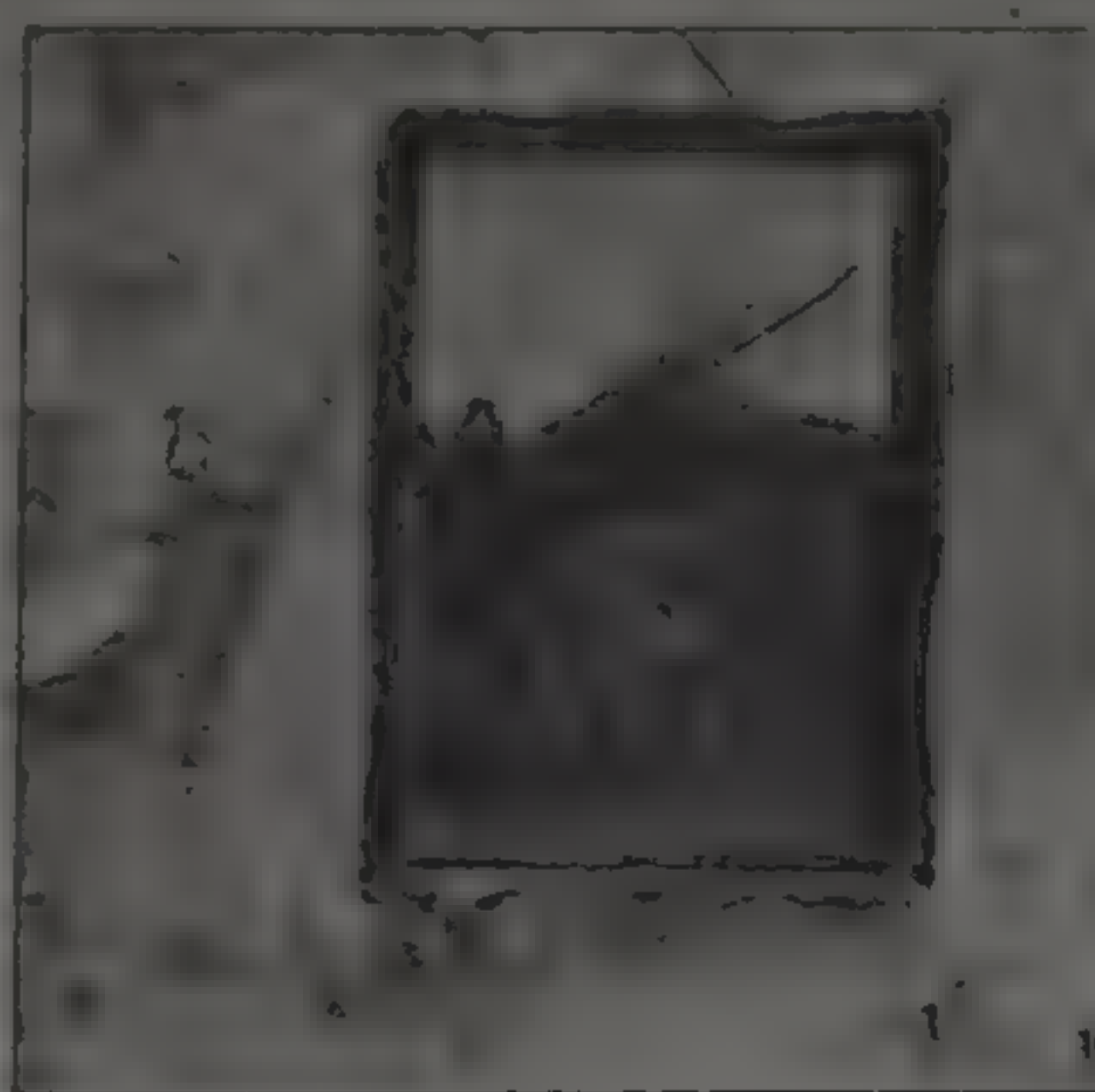
"What really struck me was the guitar playing, how well the guitar melodies worked. Jimmy Page was just a great guitarist and the falsetto vocals of

Robert Plant were great."

At first glance, it might be hard to see how you could compare Led Zeppelin's classic heavy rock to Lavalley's musical mash of folk, pop, rock and his Cree heritage. But it's often forgotten

that *IV* was more than a straight-ahead rock record. Yes, "Stairway to Heaven" set the standard for album-rock power ballads, and "Rock and Roll" and "Black Dog" remain air-guitar staples, but tracks like "Going to California" and "Battle of Evermore" saw

Page switching to acoustic guitar and mandolin to create a sound found more in folk than rock. And drummer John Bonham's heavy-tom lead-in to "When the Levee Breaks"



was so darn funky that it's been sampled by a myriad of hip-hop acts. "I think some of [the influence of *IV*] shows up in my playing," says Lavalley. "Because of some of the acoustic melodies in my music and because of my singing style, people have told me it reminds them of Led Zeppelin."

The band's decision to include so many folk and acoustic elements alongside their heavy blues-rock was made by Page, who also produced the record. Up to that point, Page was considered one of the finest guitar players of the rock generation; *IV* propelled him to rock legend status. But despite the fact that it's rated as an essential recording by pretty well every rock historian who has ever put fingers to a keyboard (*Rolling Stone* placed *IV*

at the #66 position in its 2003 survey of the best albums of all time), *IV* is not remembered by the public as fondly as it should be. A generation of teens has turned on to the music of Black Sabbath, Zeppelin's main contemporary, thanks to the enduring cool cachet of former singer Ozzy Osbourne and the rise of grunge in the early '90s and stoner rock in the 21st century (movements that were both founded on the crunching minor-chord style of Sabbath guitarist Tony Iommi).

Even though Led Zeppelin were far more popular at the time, history has painted the band as the second fiddle to Black Sabbath. Maybe the cool kids with the Ozzy shirts need to take some time to give their dad's old Led Zeppelin records a chance. ☺

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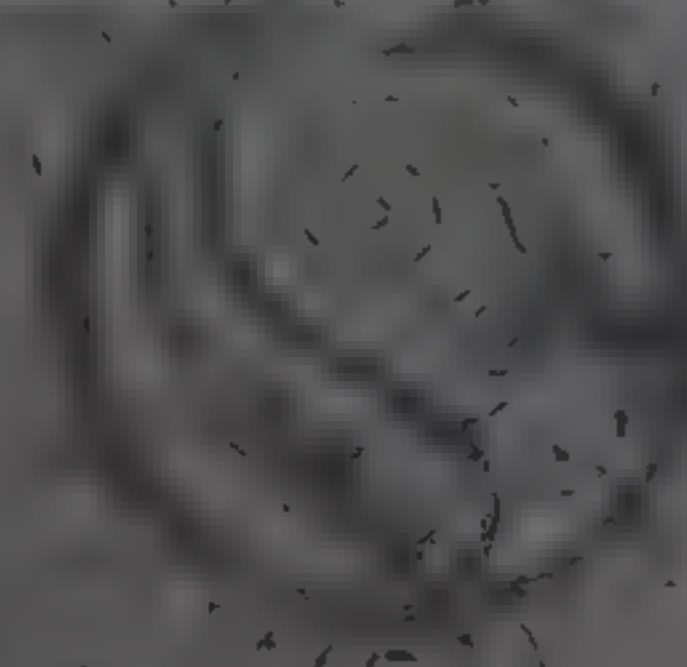
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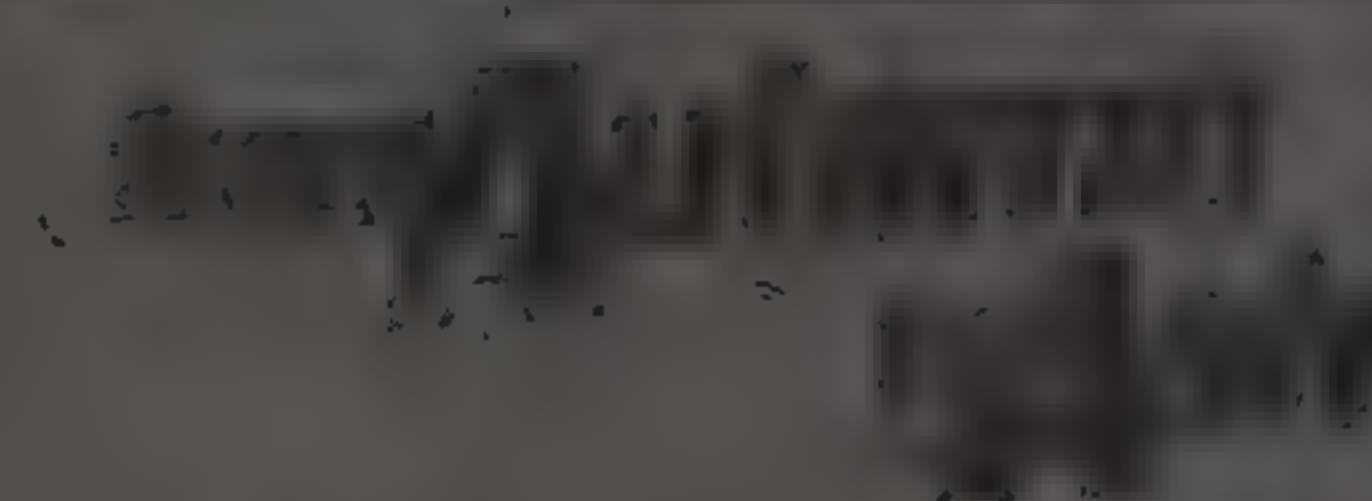
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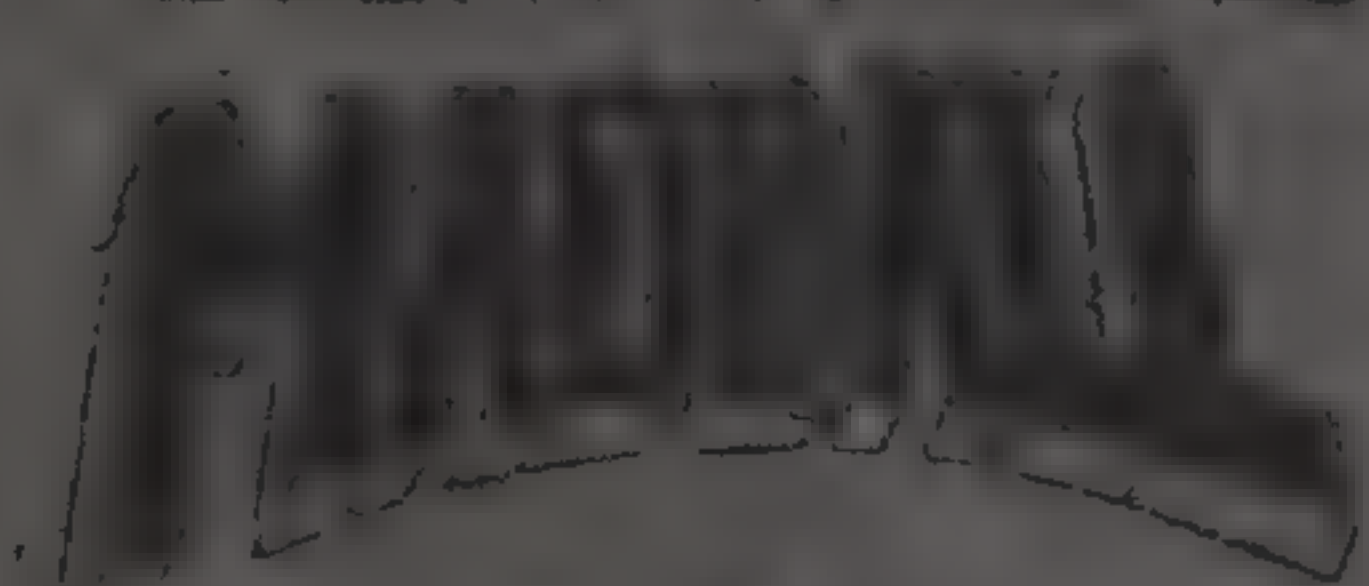
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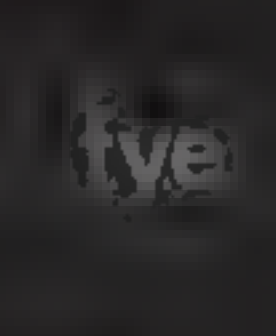

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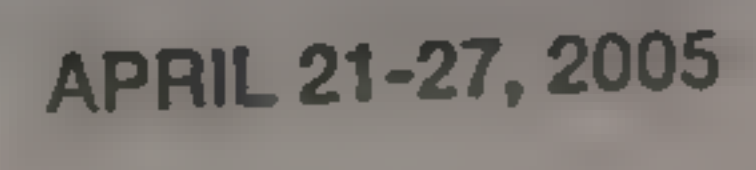
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- 5) **BLUE RODEO**
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- 6) **QUEENS OF THE STONEAGE**
HILLABIES TO PARALYZE
- 7) **MILLENGOLIN**
KINGWOOD
- 8) **GREEN DAY**
AMERICAN IDIOT
- 9) **MICHAEL RUBLE**
IT'S TIME
- 10) **HOT HOT HEAT**
ELEVATOR

NEW SOUNDS

MARTHA WAINWRIGHT
MARTHA WAINWRIGHT
(MAPLEMUSIC)

Supposedly Martha Wainwright was inspired to become a singer/songwriter when she learned that her father, Loudon Wainwright III, had written his song "I'd Rather Be Lonely" about her. The song is not flattering: "I think that I need some space," goes one verse. "Every day you're in my face/How can I get rid of you?/I'd rather be lonely." Well, Martha isn't about to let him off the hook that easy: her new self-titled disc contains a song dedicated to him called "Bloody Mother Fucking Asshole." And it's a motherfucking great song—it's full of anger but it never loses its eloquence, and it just rolls on and on, Wainwright's voice building in power and emotion over a surging, exultant melody. The triumph Wainwright takes in being able to sing these words is palpable—and it's not the juvenile fun of spitting in her father's face that

gives the song its punch; it's that you can feel her getting high on unleashing her own voice, of finally responding to her father on his own terms all these years later.

Wainwright wittily settles a couple of other scores on this album—"Ball and Chain," for instance, is a terrific, bitter little ex-lover kiss-off song ("Her tits were higher than mine/With a waist that is sugar-fine/I heard she could read and write too/And she's getting a degree in fucking you")—but she always shows enough of her vulnerable side to keep things from getting too self-righteous. And Wainwright has inherited not only her father's clear, powerful folksinger's voice but also his gift for writing songs that don't sound boxed in by regimented verse-chorus-verse structures, whose melodies instead have a way of unspooling spontaneously, following her train of thought wherever it leads. Thankfully, the asshole gene does not appear to be hereditary. ★★★★★ — PAUL MATWYCHUK



THE PERISHERS
LET THERE BE MORNING
(NETTWERK)

If you're planning on buying this album, consider yourself warned that only *kind of* liking songs about emotions probably won't sufficiently prepare you for ownership of *Let There Be Morning*; this is no ordinary mope-rock shuffle down Sorrow Lane. No, rather, Sweden's the Perishers have clearly been planning this assault for a while, and they're fully prepared to launch every last ounce of their Really Big Feelings at you like tear-missiles out of the saddest trebuchet in the world.

And for the most part, these volleys hit their marks well. *Morning's* lead track, "Weekends," sets the tone of the disc beautifully, with vocalist Ola Klüft's breathy almost-falsetto drifting sleepily over a plodding minor-key piano line, his simple but effective lyrics lamenting the banality of urban living ("You don't know me/But I'm sitting next to you/Every morning/On the bus or on the tube/You look tired/Would it help to hear me say/Don't you worry/Friday's not that far away"). The formula works equally well on *Morning's* other standout track, "Nothing Like You and I," a wistful little trudge that tackles that rarest of musical themes, love, with such earnestness and heart you'd have to be as dead inside as *Vue* layout manager Sean Rivalin to not feel *something*.

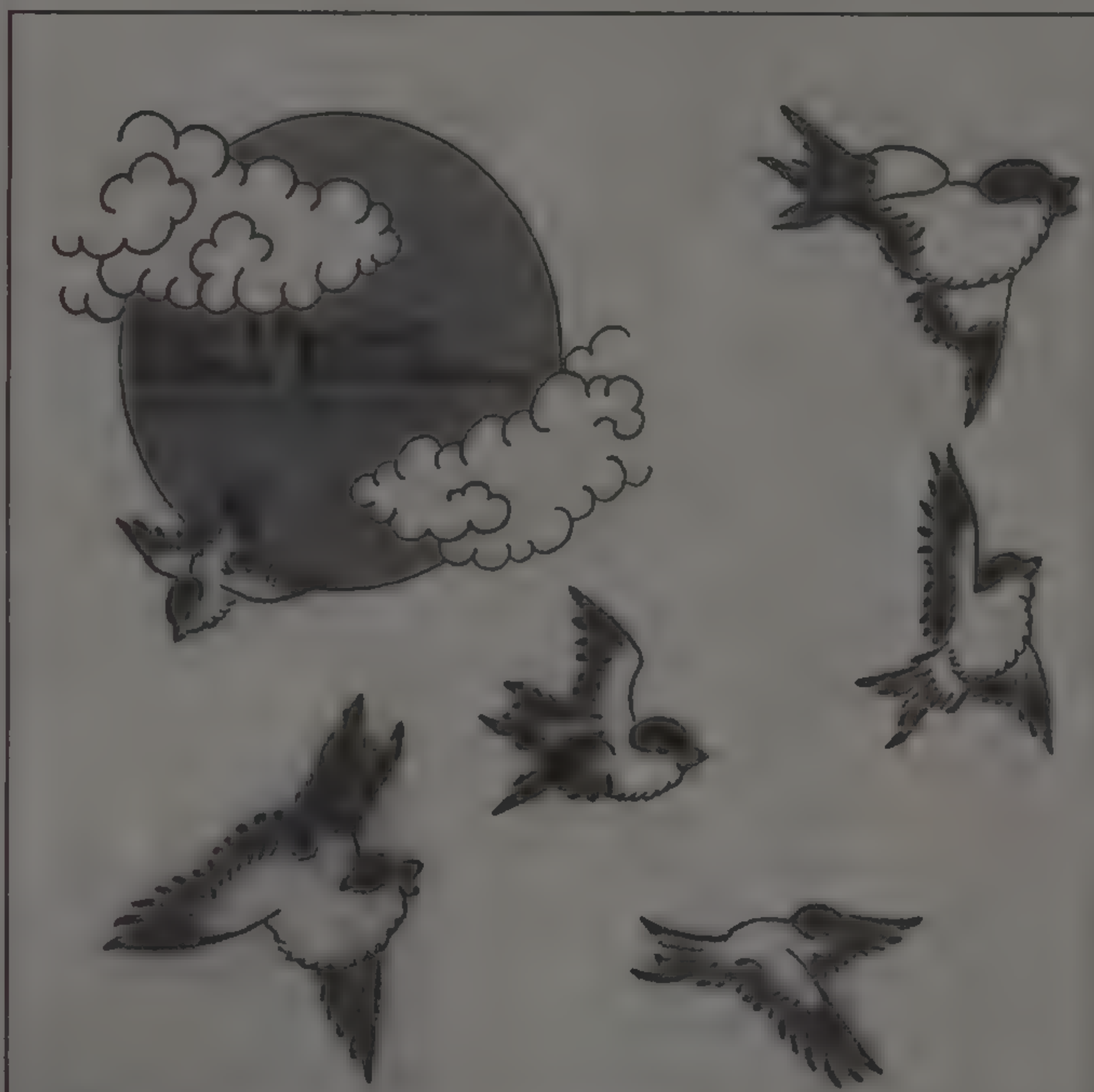
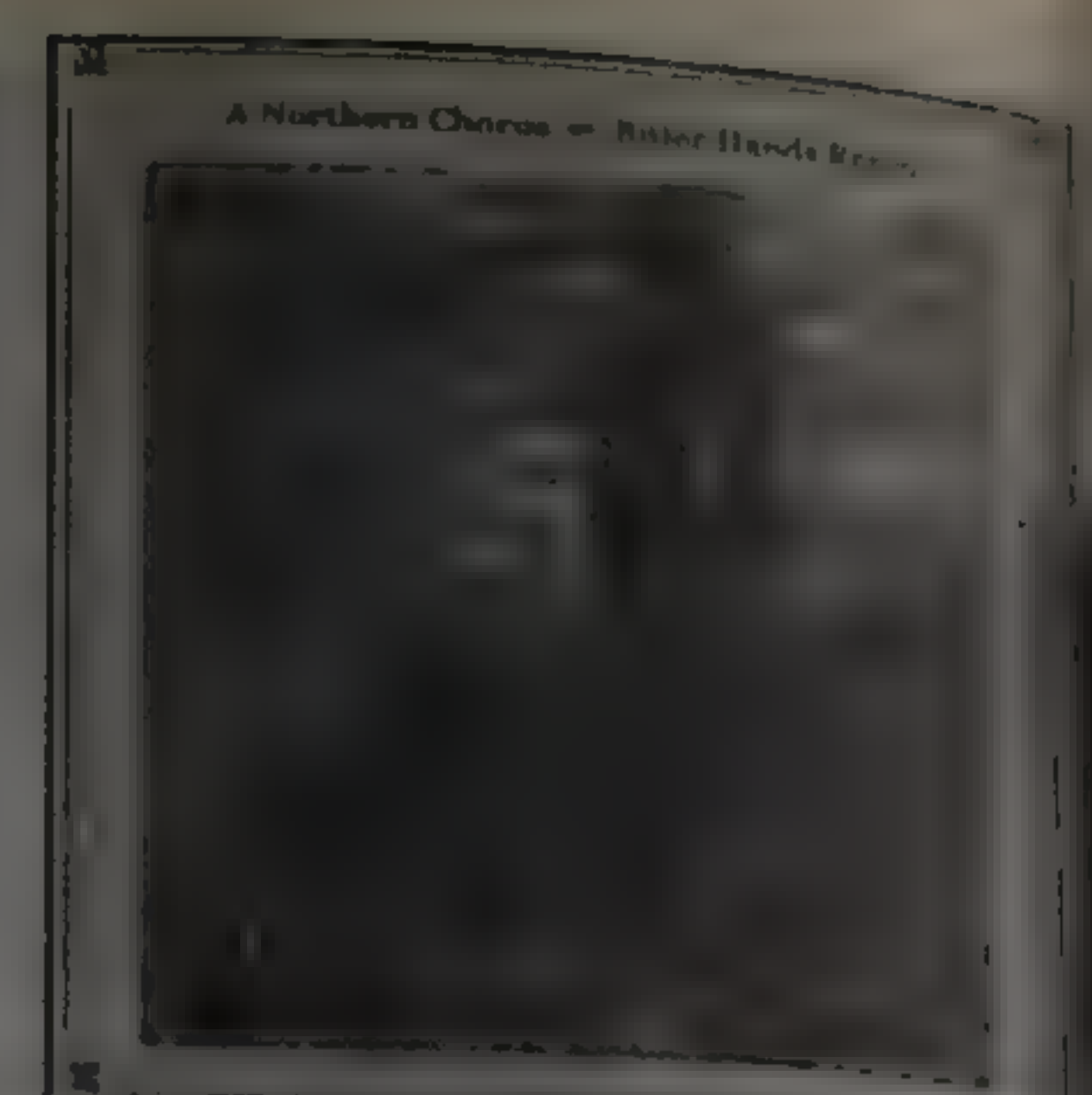
Take away these standouts, however, and the rest of the disc's 10 tracks, while consistently feelings-oriented, otherwise range in quality from the

mildly pleasant ("My Heart," "Pills") to moderately soft-rocky ("Still Here") to quite shockingly, the outright Hootie-and-the-Blowfish-style crap rock of "Going Out." In all, it's an uneven but ultimately resonant experience—but isn't that, like, just like... our lives? ★★★★★ —CHRIS BOUTET

A NORTHERN CHORUS
BITTER HANDS RESIGN
(SONIC UNYON)

After a breakout tour of the U.K., A Northern Chorus became one of Canada's bands to watch—and *Bitter Hands Resign* lives up to the hype. There's no escaping the mournful quality of all eight songs on this album: cellos weep over gentle guitar washes, the high-pitched vocals sound incredibly sad yet beautiful. It's the kind of record that'll be lumped into the "post-rock" section of the record store (if the store you shop at is pretentious enough to have a "post-rock" section) but has melodies sweet enough that should give it a wider appeal.

Sad melodies aside, the lyrics are more hopeful. The tracks share a common theme of finding solace and comfort in being a loner, and make the case that alienation isn't such a bad thing. The disc was recorded in a studio in a lonely Ontario small town, the perfect setting for lines like "I want to know who's in charge of this show? Whose plans are these? Truth be told, they make me feel right at home" (from "Subjects and Matter"). A Northern Chorus' sweeping music and deeper-than-pop lyrics avoid



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04. picaresque decemberists	09. route 13 to the gates of hell tatuzi akyema
05. guero beck	10. open season british sea power



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and that should keep this
my CD tray for a while.
—STEVEN SANDOR

Kaiser Chiefs
Employment
(Universal)

pop seemingly runs on a 10-year
clock, appearing on the popular
scene like clockwork every time
looks like the last batch of Brits
have hopped their last mop. Well,
for the Kaiser Chiefs, the next band
line to whip out the fey choruses,
chew tough-guy posturing (and
the darker, more ominous amounts
of battle cry, "I Predict a Riot,"
with its menacing guitars and swel-
ling strings of piano, which seemed
signify big things to come on their
album).

Well, here it is, and *Employment* is
British you can almost smell the reek
the Thames. It's full of fun har-
monies, bopping rhythms, and every
while a track like "Na Na Na
Naa," which is annoying enough to
make anyone to cram a knife into their
back after prolonged exposure to it. But
every irritating song, there's a solid
one like "Oh My God," a cocksure strut
featuring steady guitar and big-time
choruses. The Kaiser Chiefs may not
conquer America, but they will certainly
win over any hipster with a soft spot
for pop. ★★★ —CHAD HUCULAK

Kent McAlister and His Band
Memory Replacer
(Copperspine)

Memory Replacer, the debut album from
Kent McAlister and His Band, is a boot-
stompin', tobacco-spittin', heart-hurtin'
affair. McAlister's music inhabits the same
territory where Corb Lund resides (not
surprisingly, McAlister has opened for
Corby on one of his tours), and that terri-
tory is full of bad times and worse times,
card games and beer, and, most impor-
tantly, tightly written songs. And at 29
minutes, there's no room for filler here;
every song stands up to further listening.

The band relies on a minimalist
sound, with McAlister's acoustic guitar,
Craig Mcaul's bass and Shawn Killaly's
stripped-down drum kit laying down
the basic rhythms. The not-so-secret
weapon here is Tim Tweedale's assort-
ment of slide instruments. He adds so
much to these songs that they reach a
whole new level as he wrings out riff
after riff, practically beating you down
and leaving you for dead. McAlister's
lyrics cover all of Johnny Cash's
favourite topics, but there's a distinctly
Canadian approach to be found here
as well. On the title track, he sings
"You were like an American beer/You
looked fine on the outside, my
dear/When I opened you up your trou-
bles spilled out/You left a bad taste in
my mouth." I'll take imagery like that
over the next wannabe Nashville Star
any day. ★★★★★ —EDEN MUNRO

The Soundtrack of Our Lives
Origin Vol. 1
(Telegram)

If nothing else, the great garage-rock
crash of 2004 taught musicians a few
things: one, don't let your ego get out
of control after just one hit song (the
Vines); two, don't take four goddamn
years to make a follow-up to your
breakthrough album (the Hives); and
three, and don't stay too far from the
material that made you a success (the
Strokes). Sadly, all three of these
lessons were apparently lost on
Swedish exports the Soundtrack of Our
Lives; not only have they followed the
dire path of their fallen peers with their
fourth album and second North Ameri-
can release, *Origin Vol. 1*, but they also
emulate their heroes to such an extent
that they practically regress back into
the bar-rock circuit.

The first three tracks have the one-
two-three punch of a triple-sided
Queen single—the lament for lost
childhood of "Believe I've Found," the
Who-style, coliseum-seat-ripping rock
of "Transcendental Suicide," the pul-
sating Pink Floyd frantiness of "Big-
time"—it's all over the musical map.
And with a title like *Origins Vol. 1*,
TSOOL seems to have decided to dig
into their musical roots to pull out psy-
chedelic organs, middle-aged guitar
riffs and thundering drums. It's all
okay, but it's nothing... well, original.
★★★ —CHAD HUCULAK

haiku QUICK SPINS BY WHITEY AND T.B. PLAYER

The Huns Circa
Sunday Anthems (Copperspine)
Delightful mélange
Quirky rock mit glockenspiel
Be warned: toes will tap

The Sanddollars
Why? The EP (Anticon)
Cerebral weirdness
Sure to appeal to hipsters
And eggheads alike

Dirty Projectors
The Getty Address (Western Vinyl)
Your friends will beat you
If you ever dare play this
At your house party!

Victor Wooten
Soul Circus (Vanguard)
Okay, I hated this one way too much to cram all
my vitriol into haiku form. This CD is so embarrass-
ing it gave me goosebumps. Wooten's name-drop-
ping and bassline bukkake are about as subtle as
German scat cinema. There's no slinky soulfulness
to be had here—just an army of funk wankers try-
ing desperately to outplay each other. Proof that

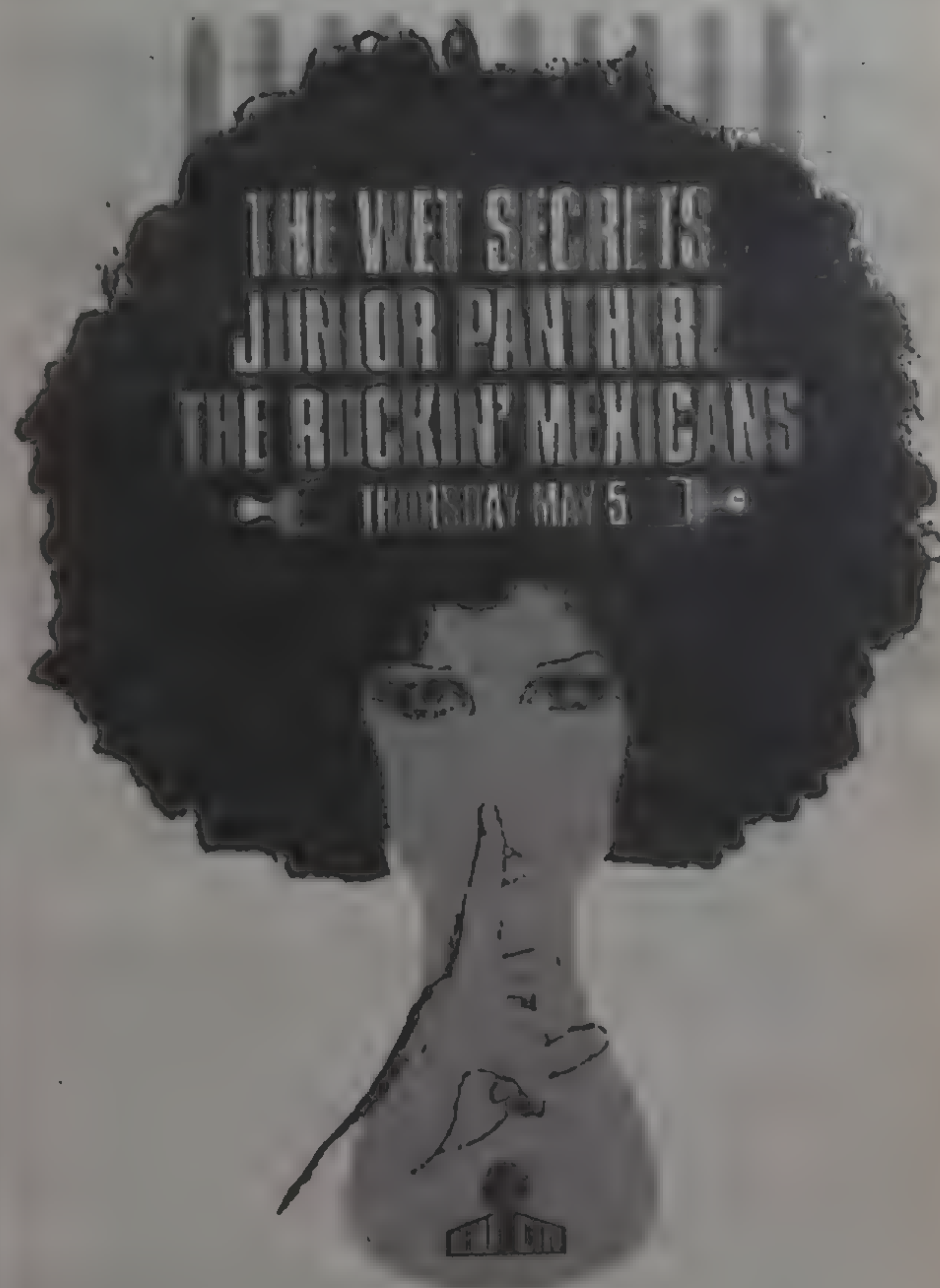
technical proficiency and good songwriting are not
mutually inclusive skills.

Roy Ayers
Virgin Ubiquity II: Unreleased Songs '76-'81
(Rapster)
Old funky goodness
After Wooten's ear-raping
Roy good, Victor bad

Johnny Reid
Born to Roll (Universal)
Heartfelt crooning? Nope!
Puts the "anal" in "banal,"
This hack asshole does!

Nathan Wiley
High Low (Sonic)
Should review the disc
But can't get over how much
He looks like Dave Laing

Edmonton Block Heater
Get It All Out (Freight Elevator)
Canadian rock
Circa 1994
Not bad. Just not new



Wong Days journeys into night

Dreamlike *Days of Being Wild* shows Wong Kar-wai at his vintage best

By JOSEF BRAUN

By their very nature, the films of Wong Kar-wai tend to live insistently outside of any firm sense of time, so it seems appropriate that the very belated North American theatrical release of his 1990 sophomore feature as director, *Days of Being Wild*, arrives to us feeling as fresh and vital as his most recent work, as consumed with controlled reverie and beguiling texture, as seductive and perplexing in its emphasis of memory or dream logic over conventional narrative logic. The stars look younger, of course (and one of them has since tragically died), but this is about the only thing that helps us to date the film, haunted as it is by the trappings of an earlier setting, that of Hong Kong in 1960 (a setting Wong returned to in 2001's *In the Mood for Love*). Wong has spoken of his impressions of that period and how they have shaped his work, but it's useful to keep in mind that he was all of two years old at the time and living not in Hong Kong but Shanghai.

Yet there are a number of reasons why this specific setting is far more than whimsy on the writer/director's part: *Days of Being Wild* is about a particular moment of cultural transition, of attempts at sexual liberation, of a new rebelliousness from social conventions and the influence of Western popular culture that emphat-

ically divided Hong Kong from the mainland. And it's also a film set in a time when people could still get lost rather easily in the world, which is what finally happens to the central character, Yuddy (Leslie Cheung), the handsome ladykiller with underworld connections who searches for his biological mother in the Philippines. Yuddy likes to tell a ridiculous story about a rare species of bird with no feet, a bird that just has to fly and fly for all of its life, even while it sleeps. The story is at once wildly romantic, the embodiment of Yuddy's genuine restlessness and discomfort in the world, but also funny and strange in the way it acknowledges that there's something to be learned by examin-

REVUE FOREIGN

ing the impossible.

Early on we see Yuddy put the moves on a young woman (Maggie Cheung) who works at a ticket booth in a stadium that seems to always be empty. He forces her to spend a full minute with him so that she can build a memory of that minute, so that he can own that minute in her mind. The encounter is typical of Yuddy's attempts to impose his masculinity, but it's also characteristic of *Days of Being Wild*, which, though elliptical, is grounded by its characters' casual interactions. We later see Cheung, for example, heartbroken and soaking wet, converse with a cop on the street, his eyes nearly always hidden in the shadow of his visor. A delicate connection is made there, but it stays there, in the only place it truly can. Wong's axis

of coincidence will later have the encounter Yuddy in similarly ephemeral circumstances somewhere far away. (Though I can't be confident that this was a total coincidence; the story moves past in such a way as to make these things fairly elusive.)

TIME MOVES Back and forth, sometimes it seems to stand still. *Days of Being Wild* is a constant threat and humidity is ubiquitous, emphasizing how uncomfortable these young characters seem in the places or roles they try to inhabit. Music, always slightly contradicting the tone of what's being seen, floats from other places like mist and repeated toward some subconscious line of unity. *Days of Being Wild* is Wong's first collaboration with cinematographer Christopher Yau (whose participation has since become one of the elemental parts of Wong's distinctive style), but already the shadows, the sense of every room possessing a persona that feeds into the narrative, the fecund, neon-precipitous quality are all sublimely in place. Whether you're familiar with Wong's films or this is your first taste doesn't matter one bit. Each of his films live in its own realm and yet clearly informs all the others, and they speak to our understanding that nostalgia isn't merely a matter of looking backward, but looking around, very carefully, to see what's there. **W**

DAYS OF BEING WILD

Written and directed by Wong Kar-wai • Starring Leslie Cheung, Maggie Cheung, Carina Lau and Andy Lau • Zeidler Hall • The Citadel • Sat-Mon, Apr 23-25 (and 9pm) • Metro Cinema • 425-92

Big trouble in Pigsty Alley

Stephen Chow follows up joyous *Shaolin Soccer* with inferior but still punchy *Kung Fu Hustle*

By STEPHEN NOTLEY

North American movieland looks kinda barren these days, but fear not: the Asians are still making films. South Korean cinema is the surging new style, and of course those folks in Hong Kong keep cranking them out as well. Newly out on DVD, for instance, is last year's *Kung Fu Hustle*, Stephen Chow's next at-bat after the shatteringly good *Shaolin Soccer*.

We start with some cops getting humiliated and the introduction of the Axe Gang, black-suit-and-top-hat-wearing hatchet-wielders, who practise a giddily cool mélange of fighting styles from *Matrix Reloaded* and *Gangs of New York*. After some appropriately cold establishment of

their badassery we are told that the Axe Gang are ascendant in 1940s Hong Kong, ruling all through terror, and only the poorest neighbourhoods escape their notice. And so we proceed to one of these neighbourhoods, Pig Sty Alley, wherein we meet an assortment of the oddball types with which Stephen Chow likes to pack his movies. There's the drunken but affable layabout Landlord stumbling around under the thumbnail of his screamingly tyrannical Landlady wife, and an effeminate tailor, and a friendly donut-maker, and Bucktooth Jane, and a slim, fresh-faced boy who's always exposing his dimpled ass.

And then there's Stephen Chow, taking an almost subordinate role in this film as the cheap hustler who wanders into Pig Sty and tries to pretend he's an Axe Gangster. One thing leads to another, the real Axe Gang gets involved, and suddenly it turns out there were a lot more kung fu masters in this little slum than anybody realized—and from there

the rest of the movie is an escalating unveiling of ever-more-astonishing kung fu mastery.

Kung Fu Hustle is no *Shaolin Soccer*. There's even a scene where Stephen Chow's character stomps a soccer ball flat—"No more soccer!"—and makes the children cry. *Shaolin Soccer*, for all its exploding joy and fun and humour, is a serious film; when it goes for the heart it means it, and it never makes jokes at its own expense. With *Kung Fu Hustle*, that's the whole game: crazy referential gags, gigantic action sequences turned into jokes, stuff flying out in all directions. It's a much sillier movie, more along the lines of Chow's earlier films like *King of Comedy* and *God of Cookery*, with more absurd computer-assisted special effects. There are homages to and lifts from *Matrix Reloaded*, *Spider-Man*, *Top Hat* with Fred Astaire and Ginger Rogers, *Legend of Drunken Master*... the list goes on.

AND OF COURSE, there's some pretty primo kung fu. There's this one guy, Iron Fist, who sports rings around his wrists, and there's a light, almost poetic assassination scene



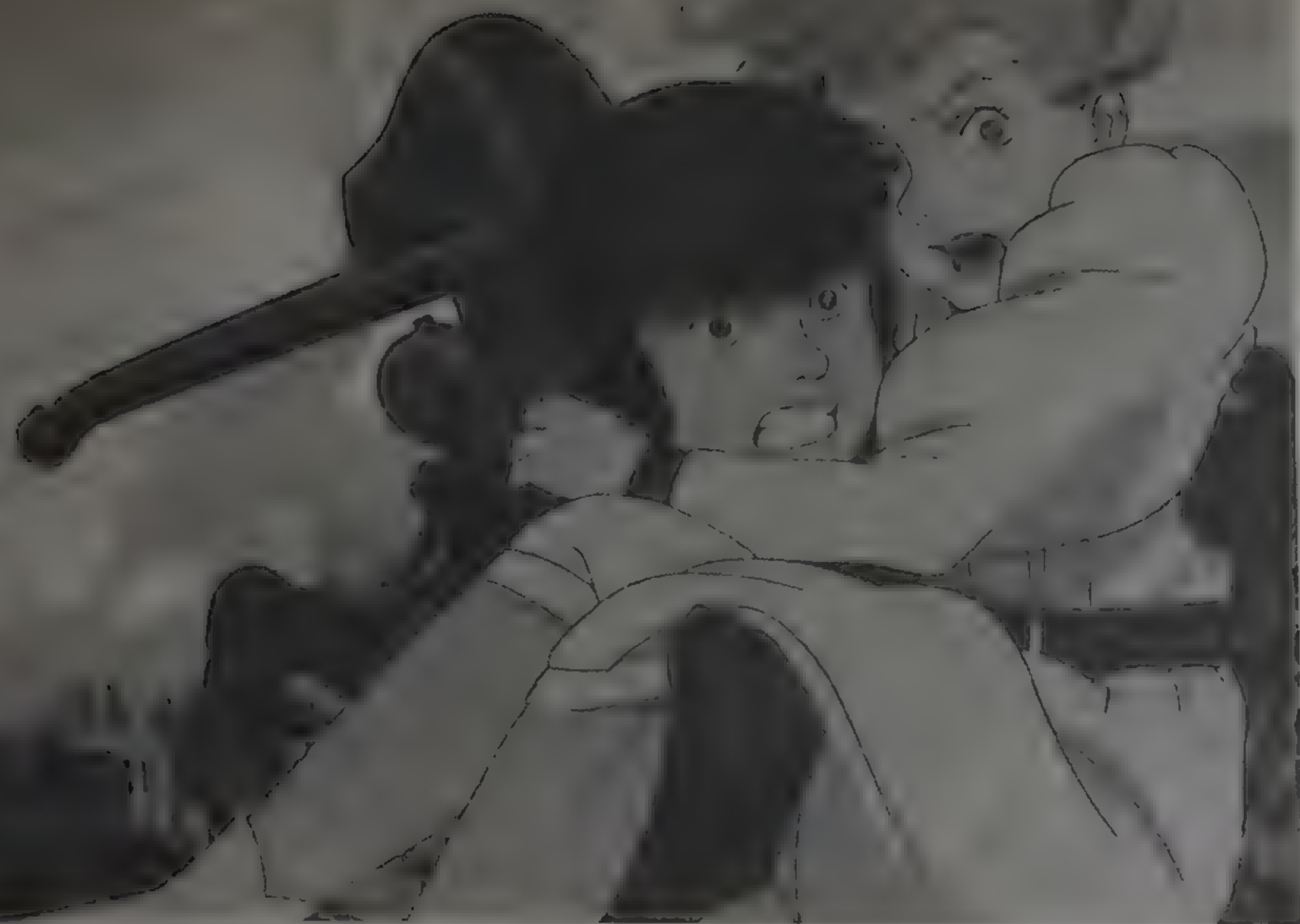
that unfolds into a throwdown of ridiculous craziness, and there's some old-school Toad Style stancing, and the best Buddha's Palm ever, and jammed in there somewhere is a sweet, corny little romantic scene that keeps dragging tears from my betraying, sentimental eyes every time I see it.

In short, it's a Stephen Chow movie, jam-packed with crazy Chinese humour and whipsaw tone changes, a perfect example of that wonderful Chinese style of film that confidently blends comedy, action, horror and romance. In a better world

Shaolin Soccer would have burst across America as a ray of golden light rather than being dribbled, pisslike, across the continent by the faithless folk of Miramax. In a better world, Stephen Chow would be revered here as he is in Hong Kong. Such was not to be. But Chow's still one of the great living filmmakers, and *Kung Fu Hustle* is prime Chow. Dig in. **W**

KUNG FU HUSTLE

Written and directed by Stephen Chow • Starring Stephen Chow, Leung Siu-tung, Yuen Qiu, and Chiu Chi-lung • Opens Fri.



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A case of the vapours

Steamboy's amazing visuals can't disguise a story so wispy that it practically dissolves into thin air

by DARREN ZENKO

Perhaps you know the feeling. You're deep into the second half of an action movie that you thought you were enjoying, when suddenly all the hurry and shouting and explosions and adrenaline base-shift into white noise, background without content, and you realize you are in fact desperately bored; the hero you've been following is nothing but a point of view, and other characters are similarly hollow, the relentless spectacle is in the service of a thin and thoughtless theme. The thrill-pulses from your reptile brain fade; you check your watch. This is *Steamboy*.

The best part of *Steamboy* is the "steampunk" setting, a fantastic Victorian England where the promises of the Industrial Revolution, the energy of the Age of Steam and the arrogance of Empire breed clanking marvels of heavy engineering. It's a world of fine and Wells, of valves and boiler-plate, of gentleman inventors and backpots. The sleek mecha- and ber-babes of the animé stereotype are here replaced by hulking tomatoes and sputtering flying clunes; such babes as there are are swaddled in layers of moderately-preserving wool. This isn't familiar territory for us geeks—our play *Space: 1889?*—but rarely do we get treated this lavishly. I lavish it is. Visually, *Steam-*stuns. From the haywire gim-

crackery of a homebuilt monocycle, through the airborne menace of a steel-taloned enemy zeppelin to the cavernous spaces and gargantuan mechanism of the Steam Castle in/on/around which most of the movie takes place, the designs are top-notch. Beautiful, really, if you dig the aesthetics of crazy contraptions, of archaic pipes, tubes, cams, gears, struts and canvas. Put into motion, it's fantastic; director Katsuhiro Otomo—his last feature was a little picture by the name of *Akira*—has a wonderful grasp of time, space and motion, and he's created an eye-popping spectacle here.

REVUE **ANIMATED**

Problem is, it's *all* spectacle. Brief lulls aside, *Steamboy* is a panicked, shouty, desperate chase scene from beginning to end. What we get is the proverbial roller-coaster ride, bristling with enchanting period steam-tech, and we pay for it by abandoning character development and story. There's barely enough there to warrant padding out this review with a paragraph of synopsis, but I'll try. Our hero, Ray Steam, is a plucky kid who likes to build things, following in the footsteps of his inventor father and grandfather. The elder Steams have developed the Steam Ball, a high-pressure canister packed with a prodigious and inexhaustible supply of steam energy. Grandpa sends one of the balls home to Ray in Manchester, hoping to keep it out of the Wrong Hands; those same Hands promptly make the scene, grasping as they do, and the chase is on.

IT'S DIFFICULT TO SEE how Otomo went from *Akira* to this, though I suppose he had a lot of time to do it in. *Akira* was genuinely visionary; it had something to say about

humanity, and it said it with strong characters interacting dramatically within a compelling storyline. *Steamboy* is a hyperkinetic game of techno-Victorian keepaway, with characters defined mainly by their respective views on the role of "Science" in humanity's future—in the world of *Steamboy*, you either want to build better guns and make more money or... pet kittens and chase rainbows, or something. It's all a bit mush-headed.

Actually, this "Science" bullshit informed my dislike of *Steamboy* even more than the nonexistent character development. Science is a method of coming to know the universe, a tool for discovery. Science is rigorous, it's laborious, it's painstaking—it's a process, and a collaborative one at that. When the characters in *Steamboy* gabble about something like engineering, or the Hollywood version of science—the one with the lightning globes and the bubbling test tubes and all that—that has so skewed and tainted the popular conception of scientists and their work. It's frankly irresponsible. As a species, we've come to a point where a lot of very critical decisions need to be made and are being made, usually on an *ad hoc* basis informed by political or financial interests; cranking out scenes where crazed engineering fanatics croak out the word "Science!" with the flames of madness burning in their eyes, while the real foundations of human achievement are being relentlessly attacked and eroded, only reinforces the popular misconceptions that give proponents of regressive, theistic social control their power. ♡

STEAMBOY

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I Loach myself

A *Fond Kiss...* is the latest terrific Ken Loach movie that I've had to track down on DVD

BY BRIAN GIBSON

It seems like the only annual event as predictable as a new Woody Allen movie in theatres is the latest Ken Loach film going straight to DVD. It's a shame that the British director has been so undersold and overlooked here, particularly when he's been making some of his finest social-realist films recently with his superb Glasgow trilogy, where he's teamed up with screenwriter Paul Laverty to document the colourful lives and gritty corners of the Scottish city.

The first in the series, the Cannes best actor award-winning *My Name Is Joe* (1998), offered a blazing debut by Peter Mullan as a recovering alco-

holic, while the second, the Cannes screenplay award-winning *Sweet Sixteen*, saw newcomer Martin Compston tear through the screen as Liam, a boy desperately trying to scrape enough money together to get out of Glasgow with his mother, who's just been released from prison. The Berlin jury prize-winning *A Fond Kiss...* mines the romantic vein this time, capping off the trilogy with a

REVUE DVD

bi-religious, inter-racial, cross-cultural Romeo-and-Juliet tale.

The film begins with student Tahara (Shabana Baksh) announcing at an assembly to her mostly white classmates that her identity may seem foreign to others, but the composite pieces of her character are perfectly clear to her—"I am a Glaswegian, Pakistani, teenager, woman of Muslim descent who supports Glasgow Rangers in a Catholic school. 'Cause I'm a dazzling mixture and I'm proud of it!" After the assembly, her brother Casim (Atta Yaqub) comes to pick her up, but some boys hurl a racial slur at Tahara and spit on the car. Tahara chases them through the school, followed by Casim, who runs into music teacher Roisin (Eva Birthistle), an Irish Catholic.

Loach has perfected this casual, roundabout way of circling around people's lives until, before we know it, we're among them, caught up in their intimate moments and heated conversations. Casim pursues Roisin, keeping their romance from his par-

ents, who have arranged a marriage to his Pakistani cousin; while Casim's traditionalist father, after Rukhsana begs Roisin to help with her brother to protect the family honour from being shamed in the eyes of the community, we're full-tilt on a roller coaster of fiery emotions and sparking tensions, heading straight for a family rift.

AS WE WATCH their secret romance, we see the couple's characters emerge. Roisin shows sweet tenderness with her fierce pride while Casim's charm hides a man who's lost his way but is unwilling to admit it to himself. Yaqub Birthistle exhibit remarkable chemistry on-screen, from their raw scenes to their bitter, draining and persistent, throbbing need for each other. Loach gleans remarkable honest performances from the very amateur cast in a story that takes the scene of Rukhsana's need to stay with her chosen husband to Casim's reminder to Roisin that she's a woman and can't understand the racism and family's faced, forces us to reconsider our notions of cultural relativism.

Laverty's script propels this film along the choppy, murky cross-cultural seas of a Europe that's becoming increasingly hybrid in its identities and romances as first- and second-generation immigrants try to navigate between the rock of ghettoization on one side and the whirlpool of assimilation on the other. Casim can't bring himself to tell his parents that he won't marry his chosen bride, but he acts paternalistic towards his sister and, in the film's most riveting scene, won't step up for her when she pleads with her parents to be allowed to go to Edinburgh University to pursue journalism instead of staying in the city to study medicine. Roisin has to fight bigotry from the local priest, who, in the only scene that's a bit over-the-top, refuses to grant her the necessary dispensation to teach at the school unless she stops living in sin and agrees to raise her children Catholic.

A Fond Kiss... is a wonderful spirited ensemble drama that gently draws you into its political concerns with richly personal dramas, weaving the bruising ups and downs of love and family heartache. So it's a pleasant surprise and added bonus that Loach's often mournful tone ends not just with a romantic melody but, ultimately, on a delightfully upbeat note. ☺

A FOND KISS...

Directed by Ken Loach • Written by Paul Laverty • Starring Atta Yaqub, Eva Birthistle, Shabana Baksh, Peter Mullan

metro CINEMA

APRIL 22-25

FROM THE DIRECTOR OF
IN THE MOOD FOR LOVE

Days Of Being Wild
{A Fading Love}

A FILM BY:
WONG KAR-WAI

"A MASTERPIECE...
THE MOST BEAUTIFUL
BOLE...
NEW YORK MAGAZINE

"THE MOST BEAUTIFUL
ADAPTED...
BRANDY...
NEW YORK TIMES

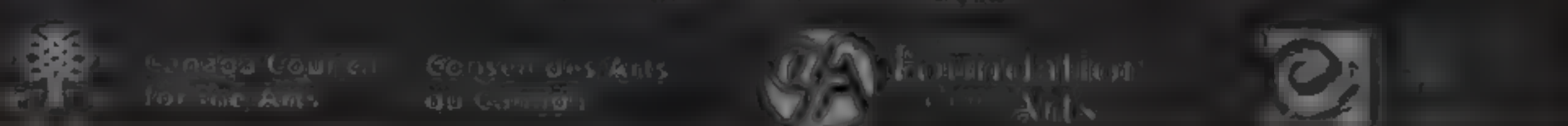
SATURDAY - MONDAY 7:00 & 9:00PM

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FRIDAY AT 7 & 9:30PM

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★★★★★
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AT THE MOVIES THIS YEAR"

"A COMPLETE
THROW AWAY
THE RULES"

KUNG FU HUSTLE

KUNG FU HUSTLE
Nightly 7:00 & 9:00 pm
Sat & Sun Matinee 2:00 pm
•14A• (violence throughout)

LEDUC CINEMAS

2 FOR 1

VALID MON, WED AND THU FOR 9PM SHOWS ONLY

LEDUC CINEMAS EXPIRES MAY 14, 00

FILM WEEKLY THIS WEEK'S NEW MOVIES

Days of Being Wild Leslie Cheung, Maggie Cheung, Carina Lau and Andy Lau star in *In the Mood for Love* writer/director Wong Kar-wai's 1991 dream-like Asian-cinema milestone, about a handsome womanizer in 1960 Hong Kong whose seduction of a beautiful shopgirl sets in motion an unpredictable chain of events culminating in an act of shocking violence. In Cantonese, Tagalog, Hindi, Mandarin and Filipino with English subtitles. Read Josef Braun's review on page 44. *Zeidler Hall, The Citadel; Sat-Mon, Apr 23-25 (7 and 9pm)*

Headless Valley A special screening of amateur Calgary filmmakers Melvin and Mel Ross's 1958 16mm travelogue documenting their solo two-month canoe trip up the Fort Nelson, Laird and South Nahanni Rivers. *Zeidler Hall, The Citadel; Apr 22 (7 and 9:30pm)*

The Interpreter Nicole Kidman, Sean Penn and Catherine Keener star in *Three Days of the Condor* director Sydney Pollack's political thriller about a UN interpreter whose life is threatened when she accidentally overhears two men plotting to assassinate an African head of state, but who has trouble convincing the federal government assigned to protect her that she isn't, in fact, pursuing a secret agenda of her own.

Kung Fu Hustle *Shaolin Soccer* writer/director/star Stephen Chow's outrageously imaginative martial-arts comedy, set in 1940s Hong Kong, about a wannabe criminal who inadvertently sparks a war between the fearsome Piggy Gang and the inhabitants of a run-down neighbourhood known as Pigsty Alley. In Cantonese and Mandarin with English subtitles. Read Stephen Notley's review on page 44.

A Lot Like Love Ashton Kutcher and Amanda Peet star in *Calendar Girls* director Cole's opposites-attract romantic comedy about a man and a woman who meet on a flight from Los Angeles to New York and decide they couldn't be more different for each other but begin to think differently when they keep running into each other over the next seven years.

Things That Stay Katie Boland, Stuart Wilson and Alberta Watson star in director Gail Harvey's coming-of-age drama, based on the novel by Sarah Willis, about a teenage girl who experiences severe culture shock when her liberal-minded family moves to a rural, conservative Baptist community in 1950s America.

OPENING NEXT WEEK

Are we in the middle of a Douglas Adams renaissance? First came a new series of *Doctor Who*, the sci-fi series Adams wrote several memorable scripts for, and next week the much-anticipated big-screen version of *The Hitchhiker's Guide to the Galaxy* arrives in theatres. Adams died in 2001, but right now his career is soaring in much the same way that bricks don't.

FILM LISTINGS

Showtimes for Friday, April 22 to Thursday, April 28

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CINEMA CITY 12/MOVIES 12

Movies 12: 11:15, 1:15, 3:15, 5:15, 7:15, 9:15

THE AVIATOR (PG, mature content, not recommended for young children) Cinema City 12: Daily 12:55 4:15 7:40 Fri Sat late show 11:15 Movies 12: Daily 12:50 4:15 7:45 Fri Sat late show 11:15

BEAUTY SHOP (14A, coarse and sexual language) Cinema City 12: Sat-Sun 11:35 Daily 2:15 4:45 7:25 9:45 Fri Sat late show 11:55 Movies 12: Sat-Sun 11:15 Daily 1:30 4:30 7:30 9:50

MAN OF THE HOUSE (14A) Cinema City 12: Sat-Sun 11:25 Daily 1:50 4:35 7:05 9:25 Fri Sat late show 11:50 Movies 12: Sat-Sun 11:40 Daily 1:55 4:55 7:05 9:35 Fri Sat late show 11:50

BE COOL (14A, coarse language) Cinema City 12: Sat-Sun 11:10 Daily 1:45 4:25 7:00 9:35 Fri Sat late show 12:00 Movies 12: Sat-Sun 11:05 Daily 1:40 4:20 7:00 9:40 Fri Sat late show 12:00

BOOGYMAN (14A, frightening scenes, not recommended for young children) Cinema City 12: Sat-Sun 11:45 Daily 1:30 4:30 7:30 9:30 Movies 12: Sat-Sun 11:30 Daily 1:45 4:40 7:35 10:05 Fri Sat late show 12:10

PHANTOM OF THE OPERA (PG, may frighten young children) Cinema City 12: Daily 3:55 6:45 9:40 Movies 12: Daily 3:30 6:30 9:30 Fri Sat late show 12:15

ARE WE THERE YET? (PG) Cinema City 12: Sat-Sun 11:40 Daily 2:05 4:30 5:05 7:15 9:20 Fri Sat late show 11:35 Movies 12: Sat-Sun 11:25 Daily 2:05 4:50 7:25 9:35 Fri Sat late show 11:55

POOH'S HEFFALUMP MOVIE (G) Cinema City 12: Sat-Sun 11:50 Daily 2:10 Movies 12: Sat-Sun 11:00 Daily 1:10

HIDE AND SEEK (14A, frightening scenes) Cinema City 12: Sat-Sun 11:10 Daily 1:25 4:30 7:45 10:05 Fri Sat late show 12:15 Movies 12: Sat-Sun 11:20 Daily 2:10 5:00 7:40 10:00 Fri Sat late show 12:10

MEET THE FOCKERS (14A, crude content, sexual language) Cinema City 12: Sat-Sun 11:30 Daily 2:00 4:50 7:30 10:00 Fri Sat late show 12:20 Movies 12: Sat-Sun 11:10 Daily 1:50 4:35 7:20 9:55 Fri Sat late show 12:20

FINDING NEVERLAND (G) Cinema City 12: Sat-Sun 11:15 Daily 4:40 7:20 Movies 12: Sat-Sun 11:45 Daily 2:05 4:45 7:15 9:25 Fri Sat late show 11:50

RACING STRIPES (G) Cinema City 12: Sat-Sun 11:20 Daily 1:30 4:05 6:55 9:10 Fri Sat late show 11:30 Movies 12: Sat-Sun 11:35 Daily 2:00 4:40 7:10 9:20 Fri Sat late show 11:40

NATIONAL TREASURE (PG) Cinema City 12: Sat-Sun 11:05 Daily 1:35 4:10 7:10 9:50 Fri Sat late show 12:15 Movies 12: Sat-Sun 10:50 Daily 1:35 4:25 7:10 9:50 Fri Sat late show 12:30

SPANGLISH (PG, coarse language, mature themes) Cinema City 12: Daily 1:40 9:40 Fri Sat late show 12:10

CITY CENTRE

1000 - 1000 Ave, 421-1000

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Daily 12:35 2:50 5:05 7:30 10:10

STEAMBOY (PG, violence, not recommended for young children) Fri-Sun 11:30 9:50 Sat 9:50

DEAR FRANKIE (PG, coarse language) Daily 1:00 3:45 6:30 9:10

FEVER PITCH (PG) Daily 1:20 3:55 6:35 9:20

SAHARA (PG, violence) Daily 12:50 3:50 6:40 9:30

SIN CITY (R, gory violence throughout) Daily 12:30 3:30 6:50 9:50

GUESS WHO (PG, coarse language) Daily 1:40 4:20 7:40 10:00

SAINT RALPH (14A, suggestive scenes, coarse language) Daily 1:30 4:10

CRASH (14A, frequent coarse language, mature themes, smear preview) Sat 7:20

THE INTERPRETER (14A, no passes) Daily 12:40 3:40 7:00 10:00

A LOT LIKE LOVE (PG, sexually suggestive scenes, not recommended for children) Daily 1:10 4:00 7:10 9:40

CLAREVIEW

4211-139 Ave, 472-7600

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Fri-Sun 1:00 3:10 5:20 7:40 10:10 Mon-Thu 5:20 7:40 10:10

SAHARA (PG, violence) Fri-Sun 1:10 3:50 6:40 9:20 Mon-Thu 3:50 6:40 9:20

FEVER PITCH (PG) Fri-Sun 2:10 4:40 7:10 10:05 Mon-Thu 4:40 7:10 10:05

Thu 9:00

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Fri 3:45 6:40 9:20 Sat 12:40 3:45 9:20 Sun 12:40 3:45 6:40 9:20 Mon-Thu 6:40 9:20

ROBOTS (G) Fri 3:40 6:50 Sat-Sun 12:30 3:40 6:50 Mon-Thu 6:50

THE PACIFIER (PG) Fri Mon-Thu 6:45 Sat-Sun 12:20 6:45

THE UPSIDE OF ANGER (14A, mature content, coarse language) Daily 9:10

THE INTERPRETER (14A, no passes) Fri 4:00 7:00 10:00 Sat-Sun 12:00 4:00 7:00 10:00 Mon-Thu 7:00 10:00

A LOT LIKE LOVE (PG, sexually suggestive scenes, not recommended for children) Fri 7:15 9:50 Mon-Thu 7:15 9:50

KUNG FU HUSTLE (14A, violence) Fri 4:10 7:15 10:30 Sat-Sun 1:10 4:10 7:45 10:30 Mon-Thu 7:45 10:30

CRASH (14A, frequent coarse language, mature themes, smear preview) Sat 7:20

GARNEAU

1000 - 1000 Ave, 421-1000

KUNG FU HUSTLE (14A, violence, subtitled) Daily 7:00 9:00

GATEWAY 8

2950 Calgary Trail, 436-6977

SAHARA (PG, violence) Fri Sat-Sun 12:45 1:20 3:35 4:05 6:40 7:15 9:35 10:00 Mon-Thu 6:40 7:15 9:35 10:00

CONSTANTINE (14A, horror violence throughout) Fri Sat 1:10 4:10 7:10 9:45 Sun 1:00 7:10 9:45 Mon-Tue Wed-Thu 7:10 9:45

MILLION DOLLAR BABY (PG, mature content, not recommended for young children) Fri Sat-Sun 12:30 3:25 6:45 9:40 Mon-Tue Wed-Thu 6:45 9:40

THE RING TWO (14A, frightening scenes) Fri Sat-Sun 1:25 4:00 7:25 9:55 Mon-Tue Wed-Thu 7:25 9:55

COACH CARTER (PG, coarse language) 9:20

ICE PRINCESS (G) Fri Sat-Sun 1:10 3:30 6:30 Mon-Tue Wed-Thu 6:30

LEONARD SODAS IT'S A SERIES OF UNFORTUNATE EVENTS (PG) Fri Sat-Sun 1:00 3:50 7:00 Mon-Tue Wed-Thu 7:00

SIDEWAYS (18A, sexual content) Fri Sat-Sun 12:50 3:45 6:55 9:50 Mon-Tue Wed-Thu 6:55 9:50

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert, 458-9622

KUNG FU HUSTLE (14A, violence, subtitled) Sat-Sun 1:10 1:30 3:30 5:30 7:30 9:30 Mon-Fri 1:30 3:30 7:30 9:30

SAHARA (PG, violence) Sat-Sun 11:15 1:30 3:45 7:00 9:20 Mon-Fri 1:30 3:45 7:00 9:20

ROBOTS (G) Sat-Sun 11:35 1:35 3:25 Mon-Fri 1:35 3:25

FEVER PITCH (PG) Sat-Sun 7:15 9:25 Mon-Fri 7:15 9:25

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Sat-Sun 11:50 1:45 3:35 5:15 7:20 9:10 Mon-Fri 1:45 3:35 7:20 9:10

A LOT LIKE LOVE (PG, sexually suggestive scenes, not recommended for children) Sat-Sun 11:10 1:10 3:25 5:30 7:30 9:35 Mon-Fri 1:10 3:25 7:35 9:35

LEDUC CINEMAS

4762-50 St. Leduc, 986-2728

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Daily 7:10 9:30

ROBOTS (G) Fri-Mon 1:00 3:20

FEVER PITCH (PG) Daily 9:25 Fri-Mon 3:30

GUESS WHO (PG) Daily 6:50 Fri-Mon 1:15

7:50 10:15

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Daily 1:50 3:10 4:10 5:10 7:10 9:10

SAHARA (PG, violence) Daily 1:40 3:40 6:40 9:40

FEVER PITCH (PG) Daily 1:40 3:40 6:40 9:40

THE UPSIDE OF ANGER (14A, mature content, coarse language) Daily 1:20 3:50 7:00

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Daily 1:10 3:10 5:10

HOSTAGE (18A, gory violence, disturbing content) Daily 1:10 3:10 5:10

HITCH (PG, sexual language, mature themes, smear preview) Sat 1:10 3:10 5:10

CRASH (14A, frequent coarse language, mature themes, smear preview) Sat 7:20

PRINCESS

10337-82 Ave, 433-0728

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Sat-Sun 1:10 3:10 5:10 7:10 9:10 Mon-Thu 3:10 5:10 7:10 9:10

THE MERCHAND OF VENICE (14A, mature content, coarse language) Sat-Sun 1:10 3:10 5:10

WORLD'S BEST COMMERCIALS FESTIVAL (14A) Daily 7:00 9:00 Sun 1:00

SILVERCITY WEST EDMONTON MALL

WEIM, 8882-170 St, 444-2400

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Fri Sat-Sun 1:10 3:10 5:10 7:10 9:10 Mon-Thu 3:10 5:10 7:10 9:10

A LOT LIKE LOVE (PG, sexually suggestive scenes, not recommended for children) Fri Sat-Sun 1:10 3:10 5:10 7:10 9:10 Mon-Thu 3:10 5:10 7:10 9:10

KUNG FU HUSTLE (14A, violence, subtitled) Sat-Sun 1:10 3:10 5:10 7:10 9:10 Mon-Thu 3:10 5:10 7:10 9:10

SAHARA (PG, violence) Sat-Sun 1:10 3:10 5:10 7:10 9:10 Mon-Thu 3:10 5:10 7:10 9:10

ROBOTS (G) Sat-Sun 1:10 3:10 5:10 7:10 9:10 Mon-Thu 3:10 5:10 7:10 9:10

SIN CITY (R, gory violence throughout) 1:45 4:30 7:20 10:10

MISS CONGENIALITY 2: ARMED & FABULOUS (PG, violence) 1:45 4:30 7:20 10:10

CRASH (14A, frequent coarse language, mature themes, smear preview) Sat 7:20

SOUTH EDMONTON COMMON

111 Ave, Great Rd, 455-8725

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Daily 12:40 1:20 3:30 5:30 7:30 9:30

SIN CITY (R, gory violence throughout) Daily 12:40 1:20 3:30 5:30 7:30 9:30

FEVER PITCH (PG) Daily 1:00 3:00 5:00

THE UPSIDE OF ANGER (14A, mature content, coarse language) Daily 1:10 3:50 6:30 9:10

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Daily 1:50 4:30 7:15 9:45

GUESS WHO (PG, coarse language) Daily 1:20 4:00 6:30 9:00

HOSTAGE (18A, gory violence) Fri-Sun Tue-Thu 2:10 5:00 7:10 10:20 Mon 2:10 10:20

ROBOTS (G) Daily 1:45 4:15 6:40 9:00

MILLIONS (PG) Daily 12:50 3:20 6:45 9:10

HITCH (PG, sexual language, mature themes, smear preview) Wed 2:00 10:10

THE PACIFIER (PG) Fri-Sun Tue-Thu 2:20 4:50 7:20

CRASH (14A, frequent coarse language, mature themes, smear preview) Sat 7:00

WESTMOUNT CENTRE

111 Ave, Great Rd, 455-8725

THE INTERPRETER (14A, no passes) Fri Sat-Sun 1:15 4:00 7:00 9:50 Mon-Tue Wed-Thu 7:00 9:50

THE AMITYVILLE HORROR (18A, gory violence, disturbing content) Fri Sat-Sun 1:30 3:30 7:20 9:30 Mon-Tue Wed-Thu 3:30 7:10 9:40

ROBOTS (G) Fri Sat-Sun 1:40

SAHARA (PG, violence) Fri Sat-Sun 1:00 3:40 6:45 9:20 Mon-Tue Wed-Thu 6:45 9:20

WETASKIWIN CINEMAS

14231-137 Ave, 732-2226

THE INTERPRETER (14A, no passes) Daily 12:40 1:40 3:30 4:30 6:40 7:30 9:30 10:20

A LOT LIKE LOVE (PG, sexually suggestive scenes, not recommended for children) Fri-Mon Wed-Thu 1:30 4:15 7:20 10:00 Tue 4:15 7:20 10:00 Star and Strollers Screening, Tue 1:00

KUNG FU HUSTLE (14A, violence) subtitled Daily 2:20 5:00

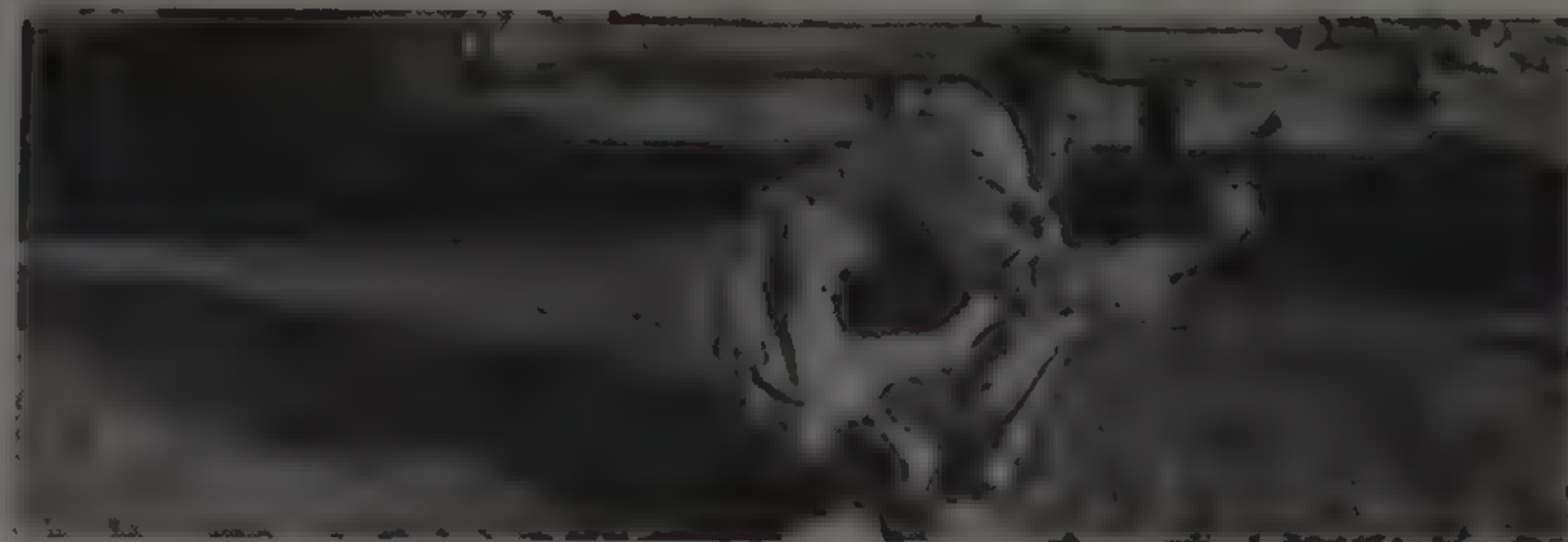
Bring me the DVD of *Alfredo Garcia*

Sam Peckinpah's most audacious and personal film is finally available on disc

By JOSEF BRAUN

The "savage poetry" that Martin Scorsese says he finds in the work of the legendary director Sam Peckinpah is attributed most commonly to more popular genre films like *The Wild Bunch*, but the term takes on a deeper, stranger meaning when applied to Peckinpah's crazy and fascinating 1974 film *Bring Me the Head of Alfredo Garcia*. The film wasn't well-received in its time, but has come to be regarded as perhaps the director's most personal and fearlessly conceived project. (It occupies the same place in Peckinpah's oeuvre that *Vertigo* does in Alfred Hitchcock's.) And it's the sort of work that seems all the stronger and more complex because of its flaws and digressions. It reveals Peckinpah's conflicted attitudes toward violence, machismo, power and especially women more nakedly than his other movies, and now that it's available on a new DVD with illuminating commentary by a trio of smart, good-humoured and opinionated Peckinpah scholars and associates, 30 years of hindsight allows us to give it the second (or first) look it so utterly deserves.

Like previous Peckinpah films, *Alfredo Garcia* concerns rape and revenge, blood and money, and takes place in a milieu where women are alternately humanized and humiliated. It takes a quintessential loser—Benny (Warren Oates), a gringo piano player in a seedy Mexico City bar—and places him in a position which



grants him bargaining power and the promise of previously undreamed-of riches, and yet none of his choices ultimately work in his favour. He learns of a bounty placed on the titular Garcia, a notorious womanizer responsible for impregnating the daughter of a powerful, mysterious figure (played by Mexican director Emilio



Fernandez), and shortly thereafter finds that Garcia has even seduced Benny's girl Elita (Isela Vega)—unknownst to his pursuers, he's since died in an accident. Benny patches things up with Elita and decides to track down Garcia's corpse and bring his head to those seeking it personally, so he can collect the reward. But among such hardened criminals, Benny is far out of his element.

ALFREDO GARCIA BECOMES, among other things, one of Peckinpah's thinly veiled studies of male virility. Benny's so concerned with conquering his own sense of impotence that he ironically places the woman he loves in danger. Once Benny comes into contact with Garcia's decapitated head, he begins conversing with it, partially out of respect for Garcia's famed ability to please women (even Benny's). Yet despite all this, Benny's love for Elita feels real and often moving. Both are damaged figures

invested with great emotional idiosyncrasy by the performers. Oates especially gives a marvelous performance, partly an imitation of Peckinpah himself (though, especially in voice and posture, he reminded me a lot of Tom Waits in his late-'80s incarnation). He's so uniquely funny and weirdly sympathetic in his one ugly white suit, the oversized sunglasses that he even wears to bed, and the pitiful tough-guy poses he fumblingly strikes around the heavies.

Life is cheap in *Alfredo Garcia* (the sadistic slaughter of an entire grieving family is only one of the film's horrors), but it is nonetheless abundant, with rural Mexico in all its genuine colour, character and squalour (the selection of beat-to-shit jalopies in this movie is hilarious in itself) filling the background. At times you're not sure how it all fits together, and the film's controversial scene in which a potential rape victim sympathizes with her attacker is deeply unsettling. But Peckinpah was never interested in moral clarity; instead, in *Alfredo Garcia*, we seem him ruthlessly stripping away every last pretence of honour, order and causality from the action movie genre. **D**

BRING ME THE HEAD OF ALFREDO GARCIA

Directed by Sam Peckinpah • Written by Sam Peckinpah and Gordon Dawson • Starring Warren Oates and Isela Vega • Now on DVD

Munsch-drunk love

Farts and bedwetters take over the Citadel in *Muncha Buncha Munsch*

By PAUL MATWYCHUK

Many years from now, when an aged Jared Matsunaga-Turnbull climbs onstage in some packed auditorium to receive a lifetime achievement award honouring a long career of distinguished contributions to theatre, I hope he finds room in his acceptance speech to recall his outstanding performance in *Muncha Buncha Munsch* as the giant blue, purple and yellow fart in the little girl's bed.

Truly, in all my years of theatre-going, never have I seen a more convincing fart than this one—from the dopey, crooked smile on his face to the fat raspberry noises he squeezes out of his lips, Matsunaga-Turnbull is flatulence incarnate, and I can only imagine the hours of research and dialect work with director Vern Thiessen it must have taken to achieve the whole effect. I smell a Sterling Award.

Muncha Buncha Munsch is the third Robert Munsch adaptation the Citadel has staged in as many years, and I think it's probably the best of the bunch. (Or should I say "buncha"? It's certainly the one that most completely embraces Munsch's gleefully juvenile spirit, from the potty humour of "I Have to Go" and "Good Families Don't" to stories like "Pigs" and "Wait and See," which revel in the sight of houses and schools being

destroyed by the forces of nature going amok. Munsch's stories celebrate bad behaviour—kids who refuse to go to bed, who don't pay attention to the warnings of their parents and who don't really mind living in the middle of a mess—all of which, of course, is a huge part of their appeal. Order usually gets restored by the end of Munsch's stories, but it's usually only because his young heroes are too tired to bother by that point to wreak more havoc. The girl who conquers the marauding fart in "Good Families Don't" is an exception—she shoves a bouquet of roses in its face, which causes him to melt into nothingness like the Wicked Witch of the West.

IT'S ALWAYS a little strange to see grown-up actors in kids' plays running around the stage in footie pyjamas and pretending to be five-year-olds, but the four-person cast in *Muncha Buncha Munsch* are such un-self-conscious clowns that any misgivings you might have disappear pretty quickly. I've already mentioned Matsunaga-Turnbull (who, besides his top-notch fart work, also excels at playing slightly clueless fathers); he's joined by Eden Philp (who tends to play disapproving mothers), Vanessa Sabourin (who specializes in high-spirited kids, most memorably the cheerful sandbox-spawned baby in "Murmel, Murmel, Murmel") and Kevin Corey (who's wonderful, all-around scene-stealing character actor). The performance style is broad but never grating, so—and the actors add plenty of clever throwaway gags for the grownups, from the Groucho Marx imitation Matsunaga-Turnbull does in "Pigs" to a reference in one scene to a character named "Princes Matwychuk." Against my better judgment, I've decided to interpret that as flattery.

The Citadel usually stages its shows in the Rice Theatre, but *The Mystery of Irma Vep* has displaced *Muncha Buncha Munsch* into the Maclab. I think the show benefits from the move; Munsch's bigger-than-life comedy plays better in the much larger Maclab space, and designer Marissa Kochanski has nicely humanized this big, intimidating theatre by stringing blankets and bedsheets along the aisles and some of the seats. The show certainly seemed to go over well with the kids. I saw it with on Tuesday—"You guys are silly," commented one of the approvingly during the talkback after the show. Hey—that kid might be a future as a theatre critic. **D**

MUNCHA BUNCHA MUNSCH
Directed by Vern Thiessen • Written by Robert Munsch • Starring Jared Matsunaga-Turnbull, Eden Philp, Vanessa Sabourin • Maclab Theatre, Citadel • To May 7 • 425-1870

Theatre Network

Summer of My Amazing Luck

Chris Craddock

Miriam Toews

naughtily clever.

2 for 1 Tuesday Apr 12th

FINAL WEEKEND!

Photo by Ian Jackson/Epic

Gothic archness

Manic ad-libbers John Ulyatt and Wade Lynch leave *Mystery of Irma Vep*'s script in tatters

BY PAUL MATWYCHUK

There's an exercise called an "Italian" that actors often do a day or two before the play they're in scheduled to open: basically, they sit in the dressing room and recite the dialogue, from top to bottom, as fast as they possibly can. It's called an "Italian," I assume, because Italians are supposed to talk fast or because when you talk that quickly, the words all garble together into something that sounds vaguely like a foreign language.) Italians are fun to watch, not because it's amusing to see how long the cast can keep up their breakneck pace, but also because of the way actors use Italians to satirize the play as well as their own performances—all the dramatic moments are delivered mock-dramatically, all the little gestures that the actors have incorporated into their scenes are wildly exaggerated and all the jokes that the cast hates to be handled with the contempt that

they deserve. Everything is in quotation marks and nothing is taken seriously—except, that is, for the connection that each actor feels with everyone else in the show, and the complex performing rhythms that they've created together over weeks of rehearsal.

I've always been fascinated by the performing dynamic in Italians—especially the way it brings out the latent hostility that I think all actors feel toward their scripts (no matter how good the show is)—and as a part-time playwright myself, I've often wondered if there was a way of bringing the energy of an Italian in front of an actual, paying audience. The Citadel's new production of Charles Ludlam's much-performed 1984 gothic burlesque *The Mystery of Irma Vep* is the closest I've ever seen anyone get to accomplishing that goal.

Irma Vep is superficially a parody of horror yarns and old-fashioned tales of psychological suspense—*Rebecca*, *Dracula*, *The Mummy*, *Jane Eyre*, *Gaslight*, *The Hound of the Baskervilles*, *The Wolf Man*... basically any story you can imagine taking place a couple of centuries ago in a spooky old fog-enshrouded mansion somewhere on the Moors. John Ulyatt and Wade Lynch play all the characters: Lynch spends most of his time as

Edgar Hillcrest, noted Egyptologist and lord of the manor, as well as ill-tempered housekeeper Jane Twisden; Ulyatt, meanwhile, is the ugly, one-legged, snaggletoothed

REVUE THEATRE

and possibly lycanthropic servant Nicodemus Underwood as well as Lord Edgar's girlish new wife, a former stage actress named Enid—and both actors are constantly exiting the stage and re-entering a few

moments later as completely different characters wearing entirely different costumes. And gradually, you realize that play isn't really about Lord Edgar and Lady Enid's battles against various invading werewolves, mummies and vampires, but Ulyatt and Lynch's battle to stay on top of Ludlam's insanely complicated script, execute all the costume changes and not crack up at each other's constant improves.

AND I DO MEAN CONSTANT. By the time they launch into the sec-

ond act of the play (in which Ulyatt assumes a new role as a wise-cracking desert guide named Alcazar and both actors merrily clamber over the audience, hoist themselves onto the catwalks and then hang upside-down over the Rice Theatre stage, making jokes about the NHL strike and the upcoming Citadel season all the while), Ludlam's script has become a long-distant memory. Not one opportunity for shtick remains unexplored: every fake pair

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Backstage with *Irma Vep*

I'm sitting in the empty Rice Theatre at the Citadel on Sunday afternoon, about 40 minutes before the 2 p.m. matinee performance of *The Mystery of Irma Vep*, when actor Wade Lynch spots me on his way to his dressing room. "Are you taking any pictures?" he asks me, and he looks disappointed when I tell him no. "Too bad," he says with a frown. "You could have made a fortune!"

Well, it's too late for me to run home and get my camera—stage manager John Raymond has appeared and is already ushering me behind the curtains to the seat where I'll be watching the show. It's right: behind the curtains.

You see, during my research for this piece, I learned that *The Mystery of Irma Vep* was considered one of the best plays to watch the show backstage and see actors go into the wings and change the script. I decided to pull off every single thing John Ulyatt and Wade Lynch did the same thing I did at Edmonton produc-

tion of the show seemed like a pretty enjoyable way to spend a Sunday afternoon, which is how I came to be sitting in a chair in the stage-right semi-darkness, right beside the row of styrofoam heads that wear Ulyatt's wigs when he doesn't need them. "Be sure to stay in one place once the show starts," head wardrobe runner Lorraine Price gently warns me. "There's much less chance of your being clonked that way."

But right now, the curtain is still half an hour away and I'm free to wander around, watching the crew mop the stage floor, set the levels for the sound cues and repair the fragile footlight shells that the audience always knocks over as they leave the theatre the night before. The atmosphere is surprisingly calm, although apprentice stage manager Tim Baker jokes that I would have seen a lot more chaos if I'd been backstage during the first preview. "The show is a remount of the Calgary production," Baker says, "so the actors and the director got right back into the swing of it. But we've never done the show and we had a much shorter rehearsal period to get on top of it. It was quite a challenge, but we're run-

ning great now."

By 1:45, it's time to zip Wade Lynch into his first costume, as housekeeper Jane Twisden. He's already wearing the foundation for

apron and formidable built-in bosom), which wardrobe runner Elizabeth L'Heureux smoothly zips up at the back. Once Lloyd Bell helps him don Jane's tidy black



is Brothers Photography

his "Lord Edgar" costume—a shirt, boots and a satiny vest and pants—but it's completely hidden by Jane's long, grey, floor-length dress (complete with pre-attached

wig, the costume is complete. "If my bum gets sweaty, it'll be a good show," Lynch says. "And today my bum is really sweaty, so the show ought to be great."

It's five minutes before curtain, and the crew moves into position. There are four people backstage whose job it is to oversee the hands-on physical details of the show—costume changes, wigs, props and various special effects, from the fog machine to the trick mummy case that turns up in Act Two. "The main challenge," Baker says, "is that we have a very small backstage area—it's the same size crew that you'd get backstage at a Shogor show, but in a much smaller space. Which means that everything has to be choreographed; we all have a set pattern, and if one of us falls out of that pattern, if someone's not where they're supposed to be, we're going to run into each other."

I get to see what Baker's talking about when the first costume change occurs, 10 minutes into the show. Ulyatt has just limped offstage as one-legged manservant Nicodemus, but as soon as he's out of sight, the limp immediately disappears. He removes Nicodemus's teeth and coat, hands them both to L'Heureux and Baker and races nimbly behind the set to where

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free will astrology

By ROB BREZSNY

ARIES Mar 21 - Apr 19

Green Day singer Billie Joe Armstrong tells this story: "A guy walks up to me and says, 'What's punk?' I kick over a garbage can and say, 'That's punk.' So the guy kicks over a garbage can and says, 'That's punk?' And I say 'No, that's trendy.'" Keep this tale in mind in the coming week, Aries. There's no need and no excuse for you to be like the trendy guy. You should be like Billie Joe, the one who kicks over the garbage can the first time.

TAURUS Apr 20 - May 20

Traditional astrologers say Tauruses are rampant materialists. While it's true that members of your sign often have a robust relationship with money, I find that many of you also have a refined and vigorous appreciation of beauty. In fact, I think an aesthetically pleasing environment is crucial to your mental and spiritual health. In the coming week, you should devote extra time and care to this need. Purge ugliness from your surroundings. Introduce elements that excite your eye and stimulate your imagination. Your symbol of power: the 1,000-year-old rose bush that grows next to the wall of Germany's Hildesheim Cathedral.

GEMINI May 21 - June 20

For one week, try this exercise: each night before you fall asleep, review the day's activities in your mind's eye. As if watching a movie about yourself, strive to be calmly objective as you observe your memories from the previous 16 hours. Be especially alert for moments when you strayed from your purpose and didn't live up to your highest standards. If you're feeling adventurous, I also recommend that you spend a day doing a review of all of your life's highlights since your last birthday. Pick a time when you have a few hours to spare, lie back and close your eyes, and watch with compassionate gratitude as the amazing plotlines unfold.

CANCER June 21 - July 22

"Creativity is like driving a car at night," said E. L. Doctorow. "You never see further than your headlights, but you can make the whole trip that way." I would add that life itself is also like driving a car at night. You're pretty much in the dark all the time except for what's right in front of you. Or at least that's usually the case. But for a few shining hours in the coming week, Cancerian, I believe you'll be able to see the big picture of where you're headed. It will be as if the whole world is suddenly illuminated by a prolonged burst of light, as if you're both driving your car and also watching your journey from high above.

LEO July 23 - Aug 22

Actress Lara Flynn Boyle was recently accused of acting oddly on a British Airways flight from Los Angeles to London. Witnesses have said nudity and extreme lack of inhibition were involved. When Boyle was con-

fronted by reporters with the rumours, she refused to elaborate, noting simply, "My job is to entertain, and not to explain." I hereby declare that to be both your motto and mantra in the coming week, Leo.

VIRGO Aug 23 - Sept 22

My friend Kathleen traveled to Maui with her nine-year-old daughter Ariel. They checked into an oceanside condo. At 5 a.m. on their first morning there, Ariel crept over to Kathleen's bed and repeatedly whispered, "Let's go see the sea turtles." Rising out of the depths of sleep, Kathleen was torn. Part of her was peeved at the intrusion because she wanted to luxuriate in bed till late morning. Another part of her longed to glimpse the turtles, which only appeared in the cove once a day at dawn. Kathleen decided to join Ariel, conquering her annoyance and putting aside her desire for comfort. The payoff was worth it. Seeing the turtles while in a dreamy state was an unforgettable joy. I predict you will be faced with a comparable situation in the coming week, Virgo. I suggest you choose as Kathleen did.

LIBRA Sept 23 - Oct 22

One of my ex-girlfriends had heart surgery when she was an infant. They opened her tiny chest, fixed the problem and sewed her back up, leaving a two-inch scar on her skin. By the time she became an adult, the scar had grown along with the rest of her, stretching to eight inches. I regard this as a good metaphor for the way our early psychic wounds expand as we mature. Having said that, though, I'm happy to report that you now have an excellent chance to dramatically dissipate the lingering pain of an old trauma, as well as to shrink the scar it made. Please take maximum advantage of the healing energy available.

SCORPIO Oct 23 - Nov 21

While mountain biking, I spied a white horse engaged in odd behaviour in a meadow. Over and over again, it took two steps forward and two steps back. Was it neurotic or distraught? I decided to sit and watch. Five minutes went by. Ten. Still it continued its routine. Finally I got inspired to pray for it. "Dear Goddess," I said, "please at least let that poor horse go three steps forward and two steps back." Moments later, the creature started doing exactly what I'd prayed for. Slowly, it made progress across the field. Now I'm saying a similar prayer for you: "Dear Goddess, please help Scorpions escape their treadmill-like pace, and go at least three steps forward for every two backward."

SAGITTARIUS Nov 22 - Dec 21

Actor Vin Diesel was describing the work required of him in the film *The Pacifier*. "The hardest stunt I ever had to do was allow my ear to be gnawed on by a duck," he said. I fully expect that among the many stunts you will be asked to perform in the coming weeks, Sagittarius, none will be more dangerous or uncomfortable than Diesel's. I won't mind if you bitch about them the whole time, but please bear in mind how innocuous they will all turn out to be.

CAPRICORN Dec 22 - Jan 19

Drugs don't give Indian holy man Mangal Das a buzz. Maybe he has meditated too much to be affected by mere chemicals. In his quest for experience that takes him outside of his usual awareness, he has also arranged to be bitten by snakes and scorpions. Unfortunately, that doesn't give him a kick either. He even tried drinking elixirs


made from toxic herbs, but there was no bang to be had. Finally he found an important that worked: touching the scorpions. He enjoys getting an electrical shock every day. I wouldn't be surprised if he's even embarked on a comparable quest to expand your thrills, Capricorn. But please limit your search to things that are really good for you. Avoid the shock and poison options.

AQUARIUS Jan 20 - Feb 18

A Bengal tiger at a zoo in Burma killed one of her two-week-old cubs. Zoo officials decided to separate her from her other two cubs. They did so reluctantly because the Bengal tiger is an endangered species and these were the first cubs born in the zoo in 16 years. Putting out a call for a surrogate mother, the officials were relieved when a 40-year-old woman, a mother of three children, pledged to breast-feed the cubs until their teeth grew in. Although your pressing need has arisen from very different factors, Aquarius, you, like the cubs, should be open to receiving nourishment from external sources in the coming weeks.

PISCES Feb 19 - Mar 20

Centuries ago, the sight of a Viking ship on the horizon cast dread into the hearts of villagers who lived on the east coast of what's now Britain. Rightfully so: the Norse raiders were infamous for plundering and killing. Today, though, the Vikings frighten no one. The loss of their status as a symbol of fear is epitomized by the silly replica of a Viking ship that a Dutchman named Robert McDonald is building out of 15 million lollipop sticks. The transformation is a good analogy for the process that should unfold in your life during the coming weeks, Pisces. Something that has always scared you is ready to be reduced to a harmless cartoon.




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VUEWEEKLY 

The Mystery of Irma Vep Continued from previous page

of breasts is fondled, every word with a dirty double meaning (from the cock crowing in the distance to the bush in Lady Enid's garden) is lingered over, and every single long, thin object within reach becomes an occasion for a dick joke.

This is the kind of behaviour that will strike audiences as either the peak of hilarity or the height of unprofessionalism. Myself, I laughed a lot, although I enjoyed both actors' character work more than the one-liners. Ulyatt and Lynch are at their best in their female roles: Lynch is a

hoot as Jane the housekeeper, with a virtuoso collection of sour expressions that make Mrs. Danvers look like Mary Poppins; and Ulyatt makes a wonderful Lady Enid, flouncing girlishly about the stage in his nightgown and long, blonde hair like a 200-pound fairy princess.

The spontaneity of both actors' performances—the sense that some new bit of improvised madness is always just around the corner—is what gives *Irma Vep* so much of its charm. Still, it would have been nice if Ulyatt and Lynch had taken the material just a little bit more seriously; it's hard to stay interested in a play when even the actors don't seem to have much respect

for it. You sometimes get the sense in *Irma Vep* that Ulyatt and Lynch are planning to mess up or crack up at each other onstage; Lynch's running argument with the stage manager over the sound cues, for instance, seems particularly planned. *Irma Vep* is terrifically, monstrously entertaining all on its own; there's so much actual fun built into it that it doesn't need all this extra, manufactured fun on top of it.

THE MYSTERY OF IRMA VEP

Directed by John Paul Fischbach • Adapted by Charles Ludlam • Starring John Ulyatt and Wade Lynch • Rice Theatre, 1 Citadel • To May 1 • 425-1

Backstage with Irma Vep Continued from previous page

Price and Bell are waiting for him. "Jane, were you talking to someone?" he calls out in Lady Enid's feminine voice as he steps into a dress that Price has carefully arranged on the floor for him. Ulyatt calmly shouts out another line of dialogue while Price lifts up the dress; he sticks his arms into the sleeves while she zips up the back and Bell arranges a blonde wig on his head. Done! And back onstage he goes, without missing a beat.

The whole process between exit

and re-entrance couldn't have taken longer than six or seven seconds, and it's almost disappointingly businesslike, without a single wasted step. It's hard to imagine how it could possibly be done any faster; even a little bit later in the show, when Price accidentally lays out the wrong dress for Ulyatt, the mistake barely delays things at all—maybe three seconds at the most. The crew has obviously got this thing down to a science; as frantic and as out-of-breath as Ulyatt and Lynch often are as they run offstage, the crew maintains a Jeeves-like poise, never hurrying, always miraculously right where they're needed. (They're as stoic as Jeeves,

too; the show's jokes have long stopped having any effect on them. Mostly, they spend their time between costume changes sitting at fixed points on the floor or the wall, waiting to hear their cues.)

Soon the show is over and the crew goes onstage to take a well-deserved bow, having successfully assisted with more than 40 costume changes, juggled dozens of props and effects and cheerfully disposed of untold pairs of stonberry fangs and sweaty dresses. It's a lot funnier to watch *The Mystery of Irma Vep* from the audience, but when you watch it backstage it seems to make a lot more sense.

—PAUL MATWYCHUK

The world according to Sharp

Coralie Cairns and Vanessa Holmes are crazy on the details of *Becoming Sharp*

by DAVID BERRY

Vanessa Holmes sits sideways in her chair, legs draped over the corner of the armrest. She's listening to what her fellow actress, Coralie Cairns, has to say, before adding her own thoughts.

"We get along really well," says Holmes with a quick nod.

Those five little words constitute one of the bigger understatements you're likely to find in this entire issue of *Vue*.

Two actresses, appearing in David Belke's newest play, *Becoming Sharp*, seem to have been separated at birth: they complete each other sentences, play off one another's thoughts—hell, they even talk with the same upbeat rhythm. All this, and they'd never even worked together before, much less knew each other.

"It's funny, though, because I feel like I have. Don't you find that?" asks Cairns, turning towards her partner.

"Oh, yeah, I just clicked with you immediately," responds Holmes. "On and offstage, I feel very comfortable with her, and work well with her."

"Yeah, it was so easy," adds Cairns without missing a beat. "It's so funny, because even when we're working things out, I can see Vanessa, and see the way her mind is working, and vice versa, right? It's like shorthand—we have shorthand. And we didn't even have to go through tears or anything to have it."

"And I feel like she's always looking out for me, I do!" adds Holmes after her statement gets a raised eyebrow from Cairns. "Because, whatever happens, I know that if I can't figure something she's going to realize it for me, and that she'll help me."

And vice versa," says Cairns with a smile. "And there's a real trust there, and we always know the other person is supporting you, and you want to support them. It's really nice to have that in this situation."

The situation she's referring to is the backstage speed at which this production is being put on. The two actresses, as well as the third member of the cast, Rebecca Starr, and director Kim McCaw, only started workshoping the play in November. "It's been concentrated," says Cairns as the three nod in agreement. "We haven't really had much time to be in rehearsal, so there literally have been a lot of things that have switched, or a lot of things that's been put here

that used to be there, and we'd sort of got into a rhythm of it being a certain way, and now you've got to change your rhythm, and you've got the pressure that you're opening right away, and you've got so many different..."

"...versions of the play in your head," interjects Holmes with a laugh.

"Yes, but, it helps that this is the 14th play of David's that I've done, so I know what he's up to, and he likes to work under the wire," says Cairns. "Because really, we—we open very soon," she says with a raise of the eyebrows.

THERE'S ONE MORE THING to explain, of course: the plot. The play is ostensibly the story of a young female writer who's brought in to ghostwrite the latest installment of a Nancy Drew-style mystery series, but

the way Cairns and Holmes explain it—or, rather, try *not* to explain it—there's a lot more going on.

"It's kind of a genre piece, wouldn't you say? Sort of a mystery?" Cairns asks her fellow actress.

"Well, a young, innocent, eager young writer wannabe..." adds Holmes.

"...is being groomed—well, we can't give too much away. What would you say?"

"Is brought to this home, to write..."

"Well, I don't know how much we can tell without giving it all away," concludes Cairns with a laugh. "Well, okay, we'll back up: with the literary series, usually, as my character explains, they tend to outlive their creator. So I'm the originator, but I write under this assumed name. And then, this young woman comes to stay with me to learn about... writing. Yeah, she comes to be a writer and, well, hijinks ensue."

"Yes," chimes in Holmes, "she thinks she's going in for something exciting and good, but it turns out to be a little more, um, what's the word?"

"She gets more than she bargains for," says Cairns.

"And sometimes you can't tell, you know, who's being truthful, or whose intentions are pure, or who..."

"What their real agenda is."

"Yeah, you're never quite sure, with anyone, really."

"They all seem to have hidden agendas."

"And secrets."

"Yeah. How's that for being vague?" asks Cairns with a laugh.

Holmes laughs, and nods. "That's good."

BECOMING SHARP
Directed by Kim McCaw • Written by David Belke • Starring Vanessa Holmes, Coralie Cairns and Rebecca Starr • Varscona Theatre • Apr 21-May 8 • 434-5564

ARTS WEEKLY

Fax your free listings to 426-2859 or e-mail them to Glenys@vuwweekly.com. Deadline is Friday at 3pm.

DANCE

RODA DE CAPOEIRA The Capoeira Academy, 10540 Jasper Ave (709-3500) • Every Sat (3-4pm) • Free performance of a Brazilian fusion of martial arts, dance, and music.

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • **THREE VISIONS OF LAND AND SKY**. Artworks by David Edwards, Richard Herman, and Stuart Slind; until Apr. 22 • **GARDEN PATH**: Paintings by Nancy Day; Apr. 23-May 12 • Gallery Walk: Sat, Apr. 23 (10am-5pm), Sun, Apr. 24 (noon-4pm).

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Main Gallery: REFLECTIONS; THE FREE SPIRITS**. Fibre artworks by Ann Haessel and Vickie Newington, Barbara J. West; until May 21 • **Discovery Gallery: MUSINGS ON MY FIRST NINE LIVES**. Mixed media artworks by Joan Irvin; until May 21 • **ARTSTRAVAGANT FACES**: Fibre art portraits by Wendy Rao; until May 21.

ART MODE GALLERY 12220 Jasper Ave (453-1555) • **HABULOUS FIVE**: Landscapes by Louise Larouche, Joseph Pearce, Robert Roy, Bruce Sherman, Chris Bowman • Apr. 23-24, artists in attendance and performing live painting demonstrations.

ARTSHAS STUDIO GALLERY 3 Fl, 10217-106 St (439-9532/423-2966) • Open: Thu 5-8pm or by appointment • **BEYOND OLYMPIA**: Artworks of the female form • Until April 28.

BEARCLAW GALLERY 10403-124 St (482-1204) • Artworks by Norval Morrisseau, Daphne Odjig, Roy Thomas, Jane Ash Potras, George Littlechild, Joane Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron Paquette and others • Gallery Walk: Sat, Apr. 23 (10am-5pm); Sun, Apr. 24 (noon-4pm).

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • Group show featuring members artworks • Apr. 22-May 11.

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • **FLESH-BEYOND THE SURFACE**: Oil paintings by Christl Bergstrom • Until May 14.

COLLECTIVE CONTEMPORARY ART AND DESIGN SHOW 6507-112 Ave (491-0002) • Open: Wed-Fri 12-6pm, Sat 10-6pm, Sun 12-4pm • **EMERGE**: Through May • Opening reception: Thu, Apr. 28 (4-9pm).

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **FROM NEAR AND FAR**: Artworks that explore Canada as a multicultural society; until May 23 • **19TH CENTURY FRENCH REALIST MASTERWORKS FROM THE NATIONAL GALLERY OF CANADA**; until May 29 • **Realism in Art Lecture Series**: Fashioning Femininity: Tissot's Paintings of Parisiennes, presented by Anne Dymond; Thu, Apr. 21 (7pm) • **BETWEEN BORDERS**: Until June 19 • **EYE FOR ARCHITECTURE**: Photographs by James Dow; until May 8 • **RE-BUILDING THE WORLD**: Artists' interpretation of architecture; until May 8 • **Architecture for Lunch: Nemousis I**; Thu, Apr. 28 (noon) • **Kitchen Gallery: OBSERVANCES: PAINTINGS OF SURVEILLANCE CAMERAS**: By David Janzen; until May 8 • **Children's Gallery: TIR-NA-NOG (FOREVER YOUNG)**. By Spicer Yardley-Jones • \$9 (adult)/\$6 (student/senior)/\$3 (child 6-12)/free (member/child 5 and under).

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue by appt. only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **COLLECTION 2005**: Rotating show of artists works.

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2-5pm • **DEPARTURES: FROM HERE TO THERE/FROM THERE TO HERE**. U of A Bachelor of design graduation exhibition • Until Apr. 23.

FACULTY OF EXTENSION CENTRE U of A 2nd Fl, 8303-112 St (492-2045) • **ROZOME**. Japanese textile traditions revisited, hand painted, wax and gutta resist silk kimonos • Apr. 25-May 16 • Opening reception: Fri, Apr. 29 (7-9pm).

FORT DOOR 10308-81 Ave (432-7535) • Open: Mon-Wed, Sat 10am-6pm, Thu-Fri 10am-9pm, Sun 12-5pm • Open Mon-Wed, Sat 10-6, Thu, Fri 10-9, Sun 12-5 • Eskimo soapstone carvings of bears by Salia Kelley. Eskimo and Indian silver and gold jewellery by M. Talio • Through April.

FRINGE GALLERY Bsmr 10516 Whyte Ave (432-0240) • Open: Mon-Sat 9:30-6pm • **STRICT MACHINE**. Acrylic and graphite on canvas by Cynthia Gardiner • Through April.

FRONT GALLERY 12312 Jasper Ave (488-2952) • Photographs and drawings by Steve Burger • Apr. 23-mid May • Gallery Walk: Sat, Apr. 23 (10am-5pm); Sun, Apr. 24 (noon-4pm).

GRANT MACLEAN CENTRE FOR THE ARTS 10045-156 St (497-4470) • Artworks by graduates of Grant MacLean's fine arts program • Apr. 23-28.

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **CONSUMPTUOUS**. Photographs by Shelley Miller; Apr. 21-May 21; opening reception: Thu, Apr. 21 (7-10pm) • **Front Rooms: A CONFESSION TO OBSESSION**: Paintings by Ashley Andel; Apr. 21-May 21; opening reception: Thu, Apr. 21 (7-10pm).

JASPER MUSEUM 400 Pyramid Lake Rd, Jasper (780-852-3013) • Open Thu-Sun 10am-5pm • Graffiti-pop paintings by Tristan Overy • Until Apr. 24.

JEFF ALLEN ART GALLERY Southcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Drawings and paintings by Ghodsi Rakavy and friends from the Iranian community in Edmonton • Until May 5.

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm, Sat 10am-5pm • Artworks by Sheila Cline Marilyn Rife, Jim Cupido, Shirley Thomas, Raymond Cox, Jim Painter Pottery by Helena Ball, western bronzes by Gina

McDougall-Dohoe • Through April.

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Dave Ripley, Don Sharpe, Jim Brager. Etchings by Thelma Manarey. Silkscreens and serigraphs by Josh Kakegamic, Sam Ash, Jackson Beady, Garry Meeches, Richard Bedwash, Isaac Bignell and Paul Williams • Through April.

LANDO GALLERY 11130-105 Ave (990-1161) • Open: Mon-Fri 10am-5:30pm; Sat 10am-4:30pm • **EXTRAORDINARY JOURNEY**: Paintings by Barbara McGivern • Opening reception: Sat, Apr. 23 (2-4pm), artist in attendance • Apr. 23-May 11.

LATITUDE 53 10248-106 St (423-5353) • **ALBERTA WILDLIFE**. Artworks by Tom Bageley, Penny Buckner, Paul James Courts and others • Until May 7.

LITTLE CHURCH GALLERY Spruce Grove (962-0664) • **WHAT IS LIFE ABOUT**. Artworks by More Than Seven • Until Apr. 30.

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **LIGHTNESS OF BEING**: Artworks by members of the Sculptors' Association of Alberta • Until May 1.

MCPAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open: Mon-Sat 10am-4pm Sun 10am-6:30pm • **CONSIDER THE LILIES**: Paintings by Glenda Hope Lewisch; until May 1.

MULTICULTURAL HERITAGE CENTRE Dining Room Gallery, 5411-51 St, Stony Plain (963-2777) • Rug hooking display • Until Apr. 28 • Demonstrations: Apr. 23-24 (1-3pm).

MUSÉE HERITAGE MUSEUM 5 St, Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **SEAMS LIKE OLDE TIMES**: Heritage quilts from across Canada • Until Apr. 30.

MUTTART CONSERVATORY 9626-96A St (496-2925) • **HERE COME THE BRIDE**: Spring flowering bulbs in the Show Pyramid, until June 5.

NINA HAGGERTY CENTRE FOR THE ARTS Stollery, Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2pm, Sat 10am-noon • **THE PATH OF PROMISE**: photographs by Jeffrey Davis of the Tibetan Nuns exiled in India; until Apr. 23 • **LEARNING IN THE VERY HEART OF COMMUNITY**: Silent auction featuring jewellery by Denise Pridmore and Liz McGuire, pottery by Fernande Beland and Adeline Glenn and artworks by the students of the 7 City Centre Schools Fundraiser for art programs for City Centre Education Project schools • Fri, Apr. 29 (3-7pm), Sat, Apr. 30 (11am-4pm).

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Fri 12-5pm; Sat 2-6pm • **THERE'S SOMETHING ABOUT A FAT QUARTER**. Quilts from across Alberta presented by the St. Albert Quilters' Guild, until Apr. 30 • Art Ventures: Create quilt blocks (6-12hrs); \$2

PROVINCE OF ALBERTA MUSEUM 9000 (453-9100) • Open Mon-Sun 9am-5pm • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **FACES OF SALT**: Until May 14 • **EDMONTON GRADES**: Until May 1 • **OUR ALBERTA**: Alberta Photographic Society; until May 20 • **The Natural History Gallery**: • **BUG ROOM**: Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY**: Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH**: Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY**: Permanent exhibit • **Wild Alberta** every weekend. Presentations start at 1pm and 2pm • Admission is half price Sat and Sun (9-11am) • **Terrace: BIG THINGS** 3 Large-scale sculpture; until Sept. 13.

ROBERTSON-WESLEY UNITED CHURCH Memorial Hall, 10209-123 St (238-2111/435-8794/468-1327) • **PUEBLITO ARTWORKS**: Children's art and silent auction presented by Pueblito Canada Inc • Fri, Apr. 29 (6:30-9pm).

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm, Sat 12-5pm • Watercolours by Frances Alty-Arcott, Jeanne Findlay, Sigrid Behrens; oils by Audrey Pfannmuller, George Schwindt, Bruce Thompson; acrylics by Steve Mills, Elaine Tweedy, Angela Grootelaar; sculpture by Roggelo Menz; blown glass by Darren Petersen, Susan Gottselig, Mark Gibeau • **Westin Hotel (Lobby)**: Oils by Nel Kwiatkowska; (Pradera Room): Oils by Audrey Pfannmuller.

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **ECHOES IN WIND-IRELAND**: New landscape paintings by Wendy Wacko • Apr. 23-May 10 • Opening reception: Sat, Apr. 23 (1-4pm), artist in attendance • Gallery Walk: Sat, Apr. 23 (10am-5pm), Sun, Apr. 24 (noon-4pm).

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat (12-5pm) • **SEARCHING FOR AGUA**: Printworks by Tomoyo Ihaya • Until Apr. 30.

STANLEY A. MILNER LIBRARY GALLERY Main Foyer, 7 Sir Winston Churchill Sq, 100 St, 102 Ave • Mixed media paintings by Shelley Rothenburger; until Apr. 29 • **Theatre Foyer Gallery (bsmt)**: **FROM THE TREASURE CHEST**: Artworks by Thaneah; until Apr. 30.

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • **INTERPRETATIONS OF TEXTURE**: Artworks by gallery artists • Until Apr. 30.

TU GALLERY 10718-124 St (452-9664) • Open Tue-Sat 10am-5pm • Photographs and furniture • Throughout April.

URBAN ROOTS 10143-82 Ave • **THEO'S SALOON**. Artworks by Tony Baker and Tim Rechner • Until June 14.

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **PAINTED PASSIONS**. Paintings by Karen Aulik-Now, Lyla Couzens, Karin Richter, and Kathryn Sherman; Apr. 21-May 21 • Opening reception: Thu, Apr. 21 (7-9:30pm).

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Spring group show featuring artworks by James Lahey, Robert Scott, David Alexander, Greg Hardy, Isla Burns, Linda Lundemann, Jennifer Bowes, Sam Lam, Amy Claire Huestis, and Sara McCulloch • Until Apr. 28.

WEST END GALLERY 12308 Jasper Ave (488-4892) • **WEEKEND WANDERINGS**: Paintings by Paul Jorgensen; until Apr. 29 • Gallery Walk: Sat, Apr. 23 (10am-5pm); Sun, Apr. 24 (noon-4pm).

WORKS GALLERY Commerce Place, 10155-102 St •

WORKERS' ART SHOW • Apr. 27-May 7 • Opening reception: Wed, Apr. 27 (7pm).

LITERARY

BACKROOM VODKA BAR 10324 Whyte Ave, upstairs (914-8620) • The Raving Poets Live: open stage poetry • Every Tuesday (8pm sign-up).

MELTING POT 10351-82 Ave • Stroll of Poets • Thu, Apr. 28 (8pm).

NAKED CYBER CAFE 10354 Jasper Ave • Music, poetry and performance art open stage hosted by the Naked Electric Orchestra • Every Thu (8pm).

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St (428-6299) • Lecture and Book-signing by Bishop John Shelby Spong • Tue, Apr. 26 (7:30pm) • \$20.

STANLEY A. MILNER LIBRARY Sir Winston Churchill Sq (496-7063) • **Centre For Reading and the Arts**: Brown Bag Book Club discussing *River of Darkness* by Rennie Airth; Fri, Apr. 29 (noon) • **Centre Core**: Reading by Marwan Hassa author of *The Lost Patient* • **Edmonton Room**: The Edmonton Jane Austen Society presents *Insignificant Dworves and Scotch Giants: Hegra Perception, and Power in Jane Austen* with speaker, Mary Chan; Sat, Apr. 23 (2-4pm); free.

UNIVERSITY OF ALBERTA Room 122, Education Support Bldg, U of A • Canadian Authors Association *Author Circle* featuring Florence McKie *A Case Study: From Doubt and Dilemma to Decision and Text* • Apr. 29 (7pm).

WHITEMUD CROSSING BRANCH AUDITORIUM 4211-106 St (422-8174) • An Evening with the Authors Readings by the authors short-listed for the 2005 Alberta Book Awards • Thu, Apr. 28 (7pm).

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm • 10:30pm • Dave Stawnychy; Apr. 21 • Harry Doup; Apr. 22-23 • Mike Jenkins; Apr. 28-30.

THE COMIC STRIP 1646 Bourbon St, WEM. 888-2177 St (483-5999) • Show times nightly at 8pm • *Weekends* 8pm and 10:30pm • David Acer with Skit For Brains; Apr. 21-24 • Silly Sundays for kids: Doubling Dave, Rick Pearson and Dan the Balloon Man; Sun, Apr. 24 • Get hypnotized with Sebastian Steely; Tue, Apr. 26 • Improv in the evening with the Second City Improv Players • Apr. 27 • Blake Clark with Rick Bronson; Apr. 28-29 • Blake Clark with Rick Bronson and Paul Brown; Sat, Apr. 30 • Rick Bronson; Sun, May 1 • Silly Sundays: Rick Bronson, Magician Ron Pearson and balloon artist Roger J. Pearson.

WUNDERBAR HOFBRAUHAUS 8120 101 St (436-2286) • The Lederhoosers Super Comedy Dryhum • Every Fri (8:30pm) • Free.

YUK YUK'S KOMEDY KABERET Londonderry Mall (481-9857) • Mike Dambra; Apr. 19-23 • Paulveen Apr. 26 • Hypnotist Colin Christopher; Apr. 27 • Peter Kelamis; Apr. 28-30.

THEATRE

BECOMING SHARP Varscona Theatre, 10329-83 Ave (434-5564) • Kim McCaw directs Vanessa Holmes Coralie Cairns and Rebecca Starr in the world premiere of David Belke's comedy about a novice author who thinks she's landed the job of a lifetime ghost-writing books for a celebrated mystery novelist, only to discover the task is much more nerve-racking than she ever counted on • Apr. 21-May 8 (Tue-Sat 8pm, Sat-Sun 2pm) • Sat matinee: Pay-What-You-Can (door); Tuesdays: Two-for-one (door); Wed, Thu, Sun matinees: \$15 (adult)/\$12 (student/senior); Fri-Sat evenings: \$20 (adult)/\$16 (student/senior) • Tickets available at TIX on the Square.

DIE-NASTY! Varscona Theatre, 10329-83 Ave (433-3399) • An all-star cast of the city's top comic actors travel back to the Middle Ages—a time when love was courtly, desire was sinful and personal hygiene was suspect at best—for the 14th season of Edmonton's only live, improvised soap opera • Every Mon (8pm) until May 30 • \$10 (door).

THE INCREDIBLE ADVENTURES OF MARY-JANE MOSQUITO Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq (420-1757) • Tomson Highway's children's play about a diminutive insect who uses her powerful voice as a weapon against her cruel friends who tease her for having been born without wings • Apr. 23 (2pm and 7pm) • \$12 (adult)/\$10 (student/senior)/\$7 (children 12 and under) • Tickets available at TIX on the Square.

MUNCH BUNCHA MUNSCH The Citadel, MacLab Theatre, 9828-101A Ave (425-1820) • Vern Thiessen directs Kim McCaw's adaptation of five stories by beloved children's author Robert Munsch: *I Have to Go*, *Pigs, Mummel, Mummel, Mummel*, *Good Families Don't Wait and See* • Until May 1.

MY ONE AND ONLY La Cite Francophone, 8627-91 St (420-1757) • Ron Jenkins directs April Bagan and Chrs Fassbender in Ken Cameron's quirky coming-of-age tale, set in Banff in 1952, about a 15-year-old boy who falls madly in love with Marilyn Monroe, who has come to town with Robert Mitchum to film *River of No Return* for director Otto Preminger • Apr. 29-May 8 • \$20 (adult)/\$17 (student/senior) • Tickets available at TIX on the Square.

THE MYSTERY OF IRMA VEP The Citadel, Rice Theatre 9828-101A Ave (425-1820) • John Paul Fishbach directs Wade Lynch and John Ulyatt in Charles Ludlam's uproarious, intentionally ludicrous "penny dreadful," a madcap Gothic tale involving a werewolf, a vampire, a mummy, a prosthetic limb and several juicy murders • Until May 1.

OH SUSAUNA! Varscona Theatre 10329-83 Ave (433-3399) • The Euro-style variety spectacle • Sat, Apr. 23 (11pm) • Tickets available at the box office.

SUMMER OF MY AMAZING LUCK The Roxy, 10708-124 St (453-2440) • Bradley Moss directs Beth Graham, Chris Craddock and Caroline Livingstone in Chrs Craddock's adaptation of Miriam Toews's novel, a pointed comedy about a welfare mom who embarks on a road trip to Colorado in search of the fire-eating busser who fathered her friend's children • Until Apr. 24 (Tue-Sat 8pm, Sun 2pm) • \$21/\$17; Fri-Sat: \$22/\$18.

WAITING FOR THE PARADE Salsbury Composite High School (467-8816) • Apr. 29 (7pm) • \$5 (Fri)/\$12 (Sat).

THE WIZARD OF OZ Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Until June 26.

EVENTS WEEKLY

For your free listings to 426-2889 or e-mail them to clenys@vancouverweekly.com
 Deadline is Friday at 3pm

CLUBS/LECTURES

AMNESTY INTERNATIONAL EDMONTON Metropolitan Church, 8307-109 St (462-1871) • Meeting and a talk on child soldiers • Tue Apr. 26 (7:30pm)

BACKYARD COMPOSTING John Janzen Backyard Composting Education Centre (496-2925) • Learn how to compost backyard waste • Wed Apr. 27 (7-9pm) • Free

BOREAL ENVIRONMENTAL ACTIVISM 7, 6328A-104 St every Thu (6:30-8:30) • Organic Roots, 8225-122 St • Every third Thu (6:30pm)

EARTH UNDER FIRE Stanley A. Milner Library, Edmonton Room (429-4501) • Presentation by Jim Byrne on the devastation of our water supply • Fri, Apr. 22

EDMONTON'S SHAWING AND DEVELOPMENT DEPARTMENT • **McArthur Elementary School**, 13535-134 St (496-6064) Public meeting to discuss the proposed amendment to the Palisades Area Structure Plan, Ward 2; Thu, Apr. 21 (7pm) • **Summerside Beach Club**, 1720-88 St (496-6244) Public meeting to discuss the proposed amendment to the Ellerslie Area Structure Plan (ASP) and the Summerside Neighbourhood Structure Plan (NSP), Ward 6; Apr. 25 (7pm) • **Woodvale Community League** 4540-50 St (496-6244) Public meeting to discuss the proposal to create a new Neighbourhood Structure Plan (NSP) for Neighbourhood Six within the Meadows area, and to amend The Meadows Area Structure Plan (ASP), Ward 6; Apr. 27 (7pm) • **Midwaydale Community League**, 8631-81 St (944-7979) Public meeting to discuss the proposed amendment to the South East Industrial Outline Plan and the Zoning Bylaw, Ward 6; Thu, Apr. 28 (7pm)

EXPLORATION OF TEMPORARY FAIR **WORKERS OPPORTUNITIES UNIT FOR ALBERTANS/CANADIANS** Alberta Legislature • Wed, Apr. 27 (6:30pm)

GOOD GROWING EDMONTON Northgate Lion's Senior Citizens' Recreation Centre, 7524-113 St (496-4999) • Community fair featuring displays on recycling yard waste, maintaining tree health, recognizing good and bad bugs, and harvesting rainwater • Sat, Apr. 23 (10am-1pm) • Free

THE GREAT WARMING Department of Public Health Sciences, Bldg 152, 11350-83 Ave, Rm 2-117 CS8 (492-6408) • Panel discussion with Joseph A. Doucet, Karen McDonald, and Colin Soskolne; Wed, Apr. 27 (noon-12:50pm)

HOUSING FOR PEOPLE LIVING WITH CHRONIC MENTAL ILLNESS Lions Senior Citizens Centre, 11113-113 St (452-4661) • Featuring speakers Lina Ng and Joan Fuga, presented by the Schizophrenia Support Centre • Tue, Apr. 26 (7-9pm)

LIVING POSITIVE www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7pm): Peer-facilitated support groups • Daily drop-in, peer counseling

MAY DAY MARCH Tipton Park, 108 St, 81 Ave • March down Whyte Avenue to MacIntyre (Gazabo) Park Celebrate the International Workers Holiday • Sun, May 1 (11:30am)

MEDITATION • **Carneau United Place**, 11148-84 Ave (412-1006) Drop-in meditation with Gen Kelsang Phuntsog; every Thu (7-9pm); \$10 (donation) • **Diamond Way Buddhist Centre**, 4th Fl, 10314 Whyte Ave (455-5488) free meditations every Wed (8pm) • **City Arts Centre**, 10943-84 Ave; The Way of Life meditation; last Tue each month (7pm door) • **Transmission Meditation**, Sulpoint Healing Centre, 10350-124 St (433-3342) every Tue, Thu, Sun (8-9:30pm); free

RELATIONSHIPS WITH YOUR ADULT CHILDREN Weekend (944-5453/496-5919)/Northeast (944-5467/944-

5472) • Groups for 60+ who are having difficulties with their adult children • Every Thu (until May 26) west-end • Every Wed (May 4-June 22) Northeast

TOASTMASTERS • **St. Paul's Church**, 4005-115 Ave (476-6963) • Learn public speaking; every Thu (7-9pm) • **Baker Centre**, 10th Fl, 10025-106 St (477-2613) Upward Bound Toastmasters; every Wed (7pm) • **Norwood Legion**, 11150-82 St (456-3934) Norwood Toastmasters Club Weekly meeting about public speaking, and how to improve your communication and leadership skills; every Thu (8-10pm) • **Central Lions**, 11113-113 St (405-6408/489-83) Enthusiastic Seniors Toastmasters meetings first and third Tue every month (1:30pm)

WASKANEKAN TRAIL ASSOCIATION • Bonnie Doon Mall, 85 St, 85 Ave (467-8662) Free guided hike, approx. 10km at Saunders Lake; Sun, Apr. 24 (9am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BISEXUAL WOMEN'S COFFEE GROUP bwcoffteegroup@yahoo.ca • Social group for bi-curious and bi-sexual women • Second Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30); DJ Alvaro, Ashley Love • Tue: retro, top 40 with DJ Arrowchaser, male-box night, free pool • Wed: DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet undies contest (12:30) w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, pool tournament • Sexy Sundays with DJ Eddy Toonflash, all request dance party

DIGNITY EDMONTON (482-6845) • Support community for lesbian/gay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

FREE-TO-BE-VOLLEYBALL Oliver School Gym, SE Entrance, 10227-118 St (444-5673) • Mixed recreational volleyball league catering to the GLBT • Wed (7:30-9:30pm) (Sept.-May) • \$3 (drop-in)/\$20 (term)/\$40 (year)

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca) or Marjorie (mwonham@ualberta.ca) for schedule

LAMBDA CHRISTIAN COMMUNITY GROUP United Church, 11148-84 Ave (474-0753) • Every Sun

(7pm) Worship services serving the gay, lesbian, bisexual and transgendered community

LUTHERANS CONCERNED www.lcn.org (426 0905) • A spiritual community which gathers monthly for sharing friendship, individual support and a safe space for our own spiritual questions

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Mane-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction • Every 3rd and 4th Sat (9am-3pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN TALKING WITH PRIDE (488-3234) • Every Sun (7pm) • A safe, supportive, confidential discussion group talking about all gay related issues for men at any stage of coming out • Free • talkingwithpride@hotmail.com

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sucky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • Fri: **Upstairs:** Euro Blitz: New European music with DJ Outlawak **Downstairs:** DJ Jazzy • Sat: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy **Downstairs:** New music with DJ Dan and Mike • Sun: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steambaths open daily (24hrs)

TRANSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

YOUTH UNDERSTANDING YOUTH 45, 9912-106 St • www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, and straight youth under the age of 25

SPECIAL EVENTS

BALL OF THE WILD-SHANGHAI? Westin Hotel (455-7181) • Canadian Cancer Society gala featuring roving dragon dancers, fan dancers, oriental games, live music, Chinese cuisine and a live and silent auction • Sat, Apr. 23 • \$125

THE BEST OF THE INDIE MUSIC VIDEO FEST 2004 Black Dog Freehouse, 10425 82 Ave • Featuring indie videos and live music • Thu, Apr. 28 (9:30pm) • Tickets available at the door

CELEBRATION OF LABOUR Power Plant, U of A Campus (492-2026) • Featuring UnderCOVER (old/new rock, soul, reggae), Revtones (urban folk, pop, western roots), *We Built This Province* presentation by Eugene Plawuk, Guy Smith and the Revtones • No minors • Wed, May 4 (7pm) • \$5 (adv)/\$3 (unwaged/student)/\$6 (door)

DOWNTOWN ST. ALBERT Various locations downtown

St. Albert (466 4310) • **QUILT WALK** Presented by the St. Albert Quilters' Guild • Until May 1

EARTH DAY FESTIVAL Hawrelak Park • Music, vegetarian food, displays, demos, dancing, ecological and social groups • Sun, Apr. 24 (12-6pm) • Free

HEIMATLAND-PHANTOM OF THE HOFBRAUHAUS German Canadian Cultural Centre, 8310 Roper Rd (466-4000) • Presented by the Bavarian Schuhplattlers (folk-dance group) • Apr. 23 (8pm) • \$12.50

INTERNATIONAL DAY OF MOURNING Kids In the Hall Bistro, City Hall, Sir Winston Churchill Square • Ceremony commemorating workers killed or injured on the job • Thu, Apr. 28 (7pm)

KANANASHUS La Cité Francophone, 8627-91 St (469-8400) • Festival théâtre jeunesse de l'Alberta • Apr. 22-24, Thu-Sat (8pm), Sun matinees (2pm) • \$17 (adult)/\$12 (student)

LABOUR CABARET Westmount Community League, 10978-127 St (708-6555) • Featuring the UK's Banner Theatre's new multi-media show Wild Geese, music by Meghan McMaster, the Prairie Cats • Sat, Apr. 30 (7pm) • \$15 (adult)/\$10 (underemployed)

A NIGHT AT THE MOVIES Storefront Studio, 6324-106 St • Wine, Women and Song present a cabaret featuring music from the age of the silver screen • Apr. 23 (8pm) • \$20 (adult)/\$15 student/senior • Tickets available at TIX on the Square

NO HOLDS BARD Shocter Lobby, Citadel, 9828-101A Ave • Bring your ducats and come and gamble on the River City Shakespeare Festival fundraiser • Sat, Apr. 30 (7pm) • \$40 • Tickets available at TIX on the Square

PARTY IN YOUR JEANS Granite Club (468-7070) • Fundraiser for the Youth Emergency Shelter, including a western meal, diamond mining, blackjack, live and silent auction and a variety of performances • \$75 • Apr. 29

SACRED RHYTHMS Transalta Arts Barns Westbury Theatre, 10330-84 Ave (481-8400) • Concert of sacred music, featuring cultural dances and dramas, plus a bazaar and ethnic food • Sat, Apr. 23 (7:30pm) • \$12 (adv)/\$15 (adult)/\$12 (student/senior)

SPRING LUNCHEON Granite Club (468-7070) • Featuring a meal, fashion show, silent auction and more, fundraiser for the Youth Emergency Shelter • Apr. 29 • \$25

STARS ON ICE Rexall Place (451-8000) • Thu, Apr. 28 • 7pm • \$85.00 (ice level)/\$65 (club seating)/\$50 (lower level)/\$35 (mid level) • Tickets available at TicketMaster

UNION PROMENADE 99 St from the Library (102 Ave) to the Art Gallery (102 A Ave) • Dedication of the Union Promenade featuring the Notre Dame Des Bananes • Sat, Apr. 30 (1pm)

WALK IN MY SHOES Sutton Place Hotel (413-9801) • Auction and dinner, fundraiser for Pilgrims Hospice, services for people with life-threatening illness.

Performances by Iren Bartok, Movements: the Afro-Caribbean Dance Ensemble • Fri, Apr. 22 (6pm (cocktails), 7pm (dinner)) • \$125

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

BANKER'S PUB 16753-100 St (406-5440) • Every Fri-Sat (9pm-1am): Off-Key Entertainment with Ken

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu/Fri/Sat (9:30pm): with Escapee Entertainment

BILLY BUDD'S 9839-63 Ave (438-1148) • Every Sat (9:30pm)

BLIND PIG PUB 32 St, Anne St, St. Albert, 418-6332 • Every Thu: Ladies night and karaoke

BLUE QUILL 326 Saddleback Rd (434-3124) • Every Fri/Sat (10pm)

BORDERLINE PUB 3226-82 St (462-1888) • Every Thu-Sat (9:30pm)

BUD'S LOUNGE St. Albert (458-3826) • Every Fri-Sat (9:30pm-1:30am)

CAMELOT SPORTS BAR 10231-95 St (425-4298) •

Every Sun (8pm) Hosted by Jean

CELLI'S IRISH PUB 10338-119 St (455-4555) • Every Sat (9pm)

CLUB VILLY PUB 3770-104 St (462-1871) • Every Sat (9:30pm-1:30am)

CLUB FLAYM 5770-104 St (462-1871) • Every Sat (9:30pm-1:30am)

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri (9:30pm): with Stone Rock

DUSTER'S PUB 6402-118 Ave (474-5554) • Ka every Wed

FIRST CITY SPORTS LOUNGE 10046-100 St (47-4747) • Every Sun (10pm) with Mr. Entertainment

FRANCO'S 14059 Victoria Trail (478-4636) • Every Ti Sat (9pm): with Debra-Fae

FUNKY BUDDHA 10341-82 Ave (433-9676) • Every Sun (9:30pm): with Scott

GAS PUMP 10166-114 St (488-4841) • Every Ti (9pm)

HILLVIEW PUB 311 Woodvale Rd, W, Milwood (4068) • Every Fri/Sat (9:30-1am)

JIMMY RAY'S 15211-111 Ave (486-3390) • Every Fri (8:30pm): Name that tune

KELLY'S 11540 Jasper Ave (451-8825) • Every Sun/M

KINGSNIGHT PUB 9221-34 Ave (433-2599) • Every Bastard Thursdays

L.B.'S 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9pm)

LEGENDS PUB 6104 172 St • Karaoke every Thu

MARK'S BACK PUB 13403 Fort Rd (406-5152) • Fri/Sat (9pm): with Peggy Sue

MICHAEL'S 11730 Jasper Ave (482-4767) • Every Mon with Scott

ORLANDO'S I 1563-121 St (457-1195) • Every Wed/Thu (9pm-2am): Off-Key Entertainment with Nicole

ORLANDO'S II 13509-127 St (451-7799) • Every Tue/Wed (9pm)

OVERLAND RESTAURANT 12960 St. Albert Tr (454-0667) • Every Fri/Sat (9pm): Off-Key Entertainment with Connie

PEPPERS Westmount Centre, St. Albert Trail, 111 Ave (451-8022) • Every Thu

RATT U of A Campus (492-2048) • Karaoke Wednesday with Knies from Stone Rock Productions

RATTLESNAKE SALOON (438-8878) • Karaoke Corral Tue-Sat hosted by Mr. Entertainment

ROSARIO'S PUB 11715-108 Ave (447-4727) • Daily (9pm)

ROSEBOWL PIZZA 10111-117 St (482-5152) • Every Wed/Sat (9pm)

ROSIE'S BAR AND GRILL • Downtown, 10604-10 St (423-3499); Mon-Sat (9pm); Sun (7pm): with Ruth • **Highstreet**, 10315-124 St (482-1600); daily (9:30pm) • **Old Strathcona**, 10475-80 Ave (439-7211); Thu/Fri/Sat (9:30pm-1:30am)

STRATHLEARN PUB 9514-87 St (465-5478) • Every Wed/Fri (9pm)

T.B.'S PUB 62 St, Stony Plain Rd (443-2621) • Fri/Sat karaoke with Jeannie; games and prizes (9pm-2am)

TODAY'S 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am)

WHISTLE STOP PUB 24 Ave, 132 St (451-5506) • Wed/Thu karaoke with Jeannie; soon to have games and prizes

WINSTONS PUB 9016-132 Ave (457-4883) • Every Wed/Fri/Sat (9:30-m-1am)

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7pm midnight)

YESTERDAY'S 205 Carnegie Dr, St. Albert (451-4545) • Every Tue (9pm-1am): Off-Key Entertainment with Nicole

ZOCCA'S PUB 10807 Castledowns Rd (473-6339) • Every Sun (9pm-1am): Off-Key Entertainment with Nicole

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artist to artist

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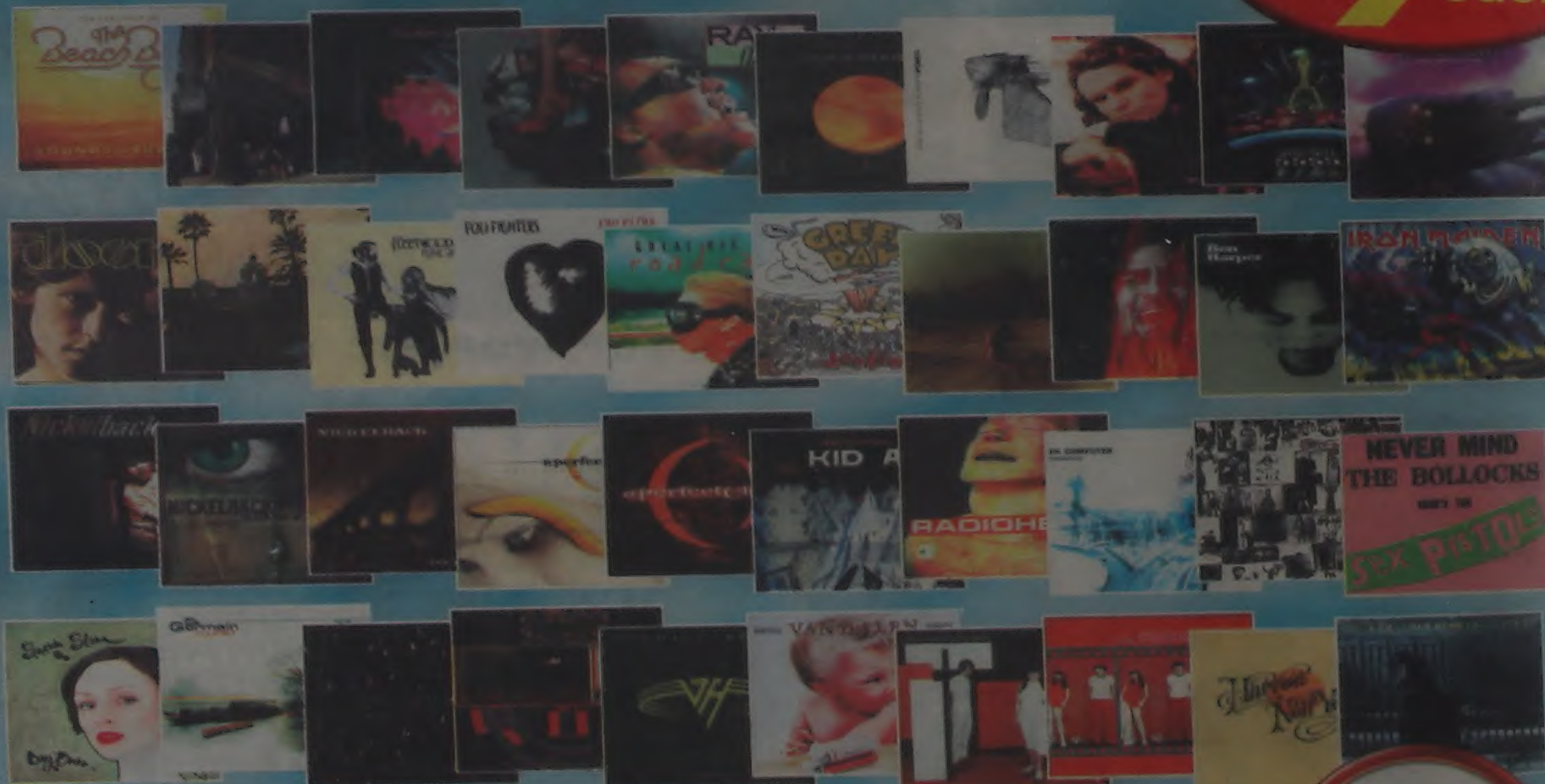
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